EARLY CHINESE JADES

CIRCULATING 2
BK000254

NK
5750.2
.C5
P66e
1923
c.2

EARLY CHINESE JADES

BY UNA POPE-HENNESSY

1923
NEW YORK
FREDERICK A. STOKES COMPANY
PUBLISHERS

Gemological Institute of America
Library
5345 Armada Drive
Carlsbad, CA 92008
(760) 603-4000

PRINTED AND MADE IN GREAT BRITAIN

THIS VOLUME IS DEDICATED TO

DOCTOR BERTHOLD LAUFER

AND TO

DOCTOR G. GIESELER

IN SIGN OF THE ESTEEM FELT IN ENGLAND FOR THEIR RESEARCHES INTO THE PURPOSE OF EARLY CHINESE JADES

ACKNOWLEDGMENT

I wish to record my special thanks to the authorities of the Field Museum of Natural History, Chicago; the authorities of the Art Institute of Chicago; and the authorities of the Museum of East Asiatic Art at Cologne for according permission to reproduce photographs of objects in their collections.

I also wish to thank Dr. G. Gieseler for his kindness in allowing me to make use in this book of certain illustrations from his published articles.

UNA POPE-HENNESSY.

October 1, 1923.

INTRODUCTION

The early Chinese believed that jade had an immortality of its own and was impervious to decay. For them there was no substance nobler, purer, more durable, more pre-eminently suitable for the fashioning of religious emblems and the embodiment of dogma. Round jade, as round a kernel, the whole body of early Chinese civilisation crystallised. And yet they were not the first discoverers or users of jade, for the Babylonians made seal cylinders of jade, and Professor Elliott Smith believes that the Turkestan jade mountains and rivers were first worked by miners from Mesopotamia who, passing on legends about the magical qualities of jade, infected the Chinese with their beliefs. "From the third millennium B.C.," he says, "the mines on the S.E. of the Caspian were being exploited and contact was established between Babylonians, Elamites, and the population of Turkestan."[1] But however early the "contacts," assumed or established, we can state truthfully that the Chinese made jade particularly and everlastingly their own, embodying in it their traditions, their religion, their administrative system. They may have derived their belief in the life-giving properties of jade from the Elamites, or have come to attach a magical value to its presence from the Babylonian miners, but for neither of these peoples was it the vehicle of supernatural beliefs, and, penetrate as far back as we may into pre-history, we cannot find a time in China in which jade was not used for religious purposes.

What perhaps emphasises the peculiar position of jade in Chinese culture is the fact that other early peoples used jade, although for them it had no significance greater or even as great as gold or pearls. Jade was dug and worked in many parts of Europe. Hatchets have been found in Switzerland, nephrite celts in South Italy and France, Germany, Dalmatia, and Hungary. Jade celts, too, were discovered by Schliemann at Hissarlik, but by no people save the Chinese has jade been made the nucleus and the shrine of a civilisation—although its use was distributed in Turkestan, Persia, Siberia, India, Lake Baikal, and Japan, and to a minor degree the substance was prized by most Asiatic peoples.

It is only during the last two decades that collectors have begun to realise the enormous importance of jade. Dr. Laufer broke new ground when, in 1912, he published his great work, *Jade, A Study in Chinese Archæology and Religion*. His object in writing this book was rather ethnological than artistic. He himself calls it "a contribution to the

[1] "Anthropology," *Encyclopædia Britannica*, Vol. XXX, p. 151.

psychology of the Chinese, a subjective study in cultural development rather than an objective study of jade either in its geological or æsthetic character."[1] It is a book which all collectors of jade know well; it is, indeed, the only book to which they can turn for guidance in their pursuit. Another investigator, Dr. Gieseler, has written arresting and valuable archæological monographs on ritual and burial jades, but these have appeared at long intervals in a learned publication and are not readily available to the collector.

A modern Chinese writer, Wu Ta ch'eng, of whose book Dr. Laufer says, " I was forced to reproduce the material of Wu almost in its entirety, owing to its great archæological importance," published two volumes on jade in 1889, the *Ku yü t'u k'ao*, or " Investigations into Ancient Jade," with 217 illustrations in the form of outline drawings. This is a most valuable book because it presents us with actual objects seen by its author, and Wu endeavours by means of existing specimens and literary allusion to establish some kind of firm foundation for the collector to plant his feet upon. An earlier Chinese book, compiled by the President of the Board of Rites in 1176, called the *Ku yü t'u p'u*, or " Illustrated Description of Ancient Jade," is an imaginative work containing 700 figures. The book is ostensibly a catalogue of the jade collection of the first Southern Sung Emperor, but in reality its drawings are original and fanciful works which were probably used in all good faith by Sung jade carvers as antique models to copy. This catalogue is declared by Wu Ta ch'eng to be " vague, confused, and inaccurate."

Besides these works there is the long article on jade in the great Kang Shi encyclopædia the *Ch'in ting Ku chin t'u shu chi ch'eng*. It is of very little use to the student of archaic jades because its information is mainly derived from the observations of Han commentators on the *Chou Li*. There will be occasion to refer to its misleading definitions of some ritual jades at different points in this book.

Lastly, a few illustrations of jade weapons appear in an important archæological work, the *Kin Shih So*, by the Feng brothers, published in 1822.

Except for these books the European collector of jade has to depend, like Wu Ta ch'eng, on delving in the *Chou Li* and other classics for allusions to jade and its uses, and on actual observations of examples in museums, collections, and in dealers' hands. It is only to be expected that in the circumstances any collector attempting to write a book on

[1] P. 8, *Jade*, B. Laufer.

jade should make mistakes and advance theories or suggestions which are susceptible of refutation. There is, however, the consoling thought that each refutation based on newly acquired fact is a definite contribution to knowledge, and this in the main is the sole justification for the publication of such a book as the present one, for by attracting constructive criticism it may lead others to push further forward with the investigation. It is obvious that a mere collector who presumes to write on this enthralling subject can only hope to see a little further into the history and meaning of jade by standing, as it were, on the shoulders of Dr. Laufer and Dr. Gieseler. They are pioneers to whom the gratitude and admiration of all collectors are due, and it would be doing these authorities and this book injustice if I did not make the fullest acknowledgment of all I have learnt and borrowed from them.

It is most remarkable that jade played its solemn, ceremonial part in Chinese life for nearly 4000 years before its name or its appearance was known to Englishmen. And then it was from the West and not from the East that *hijada* was introduced into this country. Tradition has it that Sir Walter Raleigh brought back with him from America a medicinal stone for the cure of renal diseases. The Spaniards called it *piedra de los renones*, and their doctors recommended it as a certain cure for diseases of the kidneys. From this we get the word nephrite from *νέφρος*, a kidney. It was not till some generations later that it dawned upon our countrymen that jade might be looked upon as having an æsthetic as well as a therapeutic value. By degrees the romance and the imagination of the West began to twine themselves round this witching substance. French poets sang of those milk-white and emerald-green flutes of jade played on by musicians in the days of Ch'ien Lung; tales were transcribed of the Chinese Emperor Kao-Tsu who, playing such an instrument, conjured up mountains and rivers and groves and horses as in a mist—visions that vanished altogether as the notes of music died on the air; legends of all sorts became known in Europe. It was said that the Mongol Emperors kept jade jars of portentous size in which to store wine;[1] Oderic da Pordenone with his own eyes saw such a jade jar in the Khan's Palace. A Chinese envoy visiting Baghdad in 1259 reported that the walls of the Palace of the Caliphs were constructed of Black and White jade.[2] It was also reported that jade coats of mail were worn by Chinese warriors. According to legend jade seems to have served every purpose from that of libation vessel to sacrificial knife, from amulet to musical instrument,

[1] Bretschneider, p. 319, *Chinese Recorder*, 1895. [2] *Ibid.*, p. 5.

from bird-cage to note-book, from cuspidor[1] to clog.[2] The collector setting out to make an intelligent selection of objects does not know where to begin or what to look for. There appear, however, roughly speaking, to be three determining classes of jades. Those made for a serious purpose, ceremonial or magical; those adapted to workaday purposes, and those serving the end of amusement or frivolous purpose.

It seems from the comments of Han writers on the *Chou Li* that the inner doctrine concerning jades was lost sight of as early as the Han dynasty when the reign of ornament for its own sake set in, and further we know from the Sung commentaries and catalogues of jade objects and their uses that even the traditions concerning jade ceremonial and magical ornaments were lost. This is demonstrated by the fact that *ts'ung* are designated "wheel naves" and that other objects were equally misinterpreted. It seems possible that the use of jade was debased after the advent of Ts'in. The Ts'in state which played to China the rôle which Russia once played to Western Europe may have been outside the jade tradition. It appears that the Ts'in rulers had views of their own about the wearing of jade pendants and insignia, and issued edicts on the subject in 409 B.C. changing the old customs.

The feeling of the Chinese for jade is, perhaps, best expressed in the following extract from the *Li Ki*:—

> *Benevolence lies in its gleaming surface,*
> *Knowledge in its luminous quality,*
> *Uprightness in its unyieldingness,*
> *Power in its harmlessness,*
> *Purity of soul in its rarity and spotlessness,*
> *Eternity in its durability,*
> *Moral leading in the fact that it goes from hand to hand without being sullied.*

The modern Chinese hold a piece in the hand and rub it if they have to discuss anything important. But the belief in the magical qualities of jade was, as we have said before, not strictly confined to China. Turcomans, too, believed in some of these qualities, for the tomb of Tamerlane was made inviolate by a colossal slab of jade. There is a Turco-arab

[1] Cuspidors of jade are said to have been discovered in the tomb of Siang, King of Wei (334–284 B.C.).

[2] Brigands opening an ancient tumulus said to be that of Chao, King of Ch'u (515–489 B.C.), found footgear of jade.

sect, the Pekdasch, existing to-day, whose members carry all their lives a little flat piece of nephrite.[1] Thousands of people wear jade charms to protect themselves against misfortune; even in Europe it has of recent years become the first of amulets.

[1] *Ein Edelstein der Vorzeit*, p. 27, Krayer Förster.

CONTENTS

		PAGE
Introduction		ix
List of Illustrations		xvii
Chapter I.	Jade Quarries	3
Chapter II.	The Significance of Jade	13
Chapter III.	Astronomical Instruments in Jade	21
Chapter IV.	The Six Ritual Jades	27
Chapter V.	Tablets and Weapons	55
Chapter VI.	Jades for the Living and the Dead	67
Chapter VII.	Seals, Musical Instruments, and Mountains	85
Chapter VIII.	Vessels of Jade	97
Chapter IX.	Animals in Jade	105
Chapter X.	Dragon, Cicada, Toad	117
Chapter XI.	The Human Figure in Jade	133
Conclusion		139
The Chinese Dynasties		141
Definitions of some of the Chinese Terms used in the Text		142
Bibliography		145
Index		147

LIST OF ILLUSTRATIONS

PLATES IN COLOUR

Figure of a courtier in green jade. T'ang dynasty . . Plate 1

Rectangular vessel of bronze form in opaque jade. Probably of the Chou dynasty . . . . . Fig. 1 Plate 2

Ts'ung in opaque ochre-coloured jade. Probably of the Chou dynasty . . . . . Fig. 2 Plate 2

Huan in opaque jade. Probably of the Chou dynasty Fig. 1 Plate 3

Yuan in opaque jade. Probably of the Chou dynasty Fig. 2 Plate 3

A sacrificial vessel in the shape of a three-legged toad. Possibly of the Hsia or the Shang dynasty . . Plate 4

Ceremonial axe with handle in the shape of a hydra. Han dynasty . . . . . Plate 5

A mare in black jade. Probably of the T'ang dynasty . Plate 6

A dish in translucent grey-green jade. T'ang dynasty . Plate 7

Vase in translucent jade with handle. Sung dynasty Fig. 1 Plate 8

Brush pot in green jadeite. Possibly of the Yuan dynasty Fig. 2 Plate 8

PLATES IN HALF-TONE

Astronomical disc. Chou dynasty or earlier . . . Plate 9

Astronomical disc. Chou dynasty or earlier . . . Plate 10

Primitive *pi* in opaque jade. Possibly of the Shang dynasty Plate 11

Pi in mottled brown jade. Probably of the Chou dynasty . Plate 12

Decorated *pi*. Han dynasty . . . . . Plate 13

Reverse of *pi* on plate 13 . . . . . Plate 14

Three *ts'ung* of differing types . . . . . Plate 15

Two *ts'ung* in opaque jade . . . . . Plate 16

Kuei with seven stars incised upon it. Probably of the Chou dynasty . . . . . Plate 17

Kuei with seven stars and crescent moon engraved upon it. Probably of the Chou dynasty . . . . . Plate 18

Kuei-pi in black and white jade. Probably of the Chou dynasty . . . . . Plate 19

Kuei-pi ornamented with hydra in low relief . Fig. 1 Plate 20

LIST OF ILLUSTRATIONS

Kuei with "grain" pattern	Fig. 2	Plate 20
Stylisised tiger amulet. Shang or early Chou dynasty	Fig. 1	Plate 21
Tiger in white jade. Han dynasty	Fig. 2	Plate 21
Stylisised wild boar in green jade	Fig. 3	Plate 21
Jade amulet in the shape of a fish	Fig. 1	Plate 22
Primitive jade object resembling a curled-up fish	Fig. 2	Plate 22
Half disc in yellow jade	Fig. 1	Plate 23
Notched "dance" axe in grey jade	Fig. 2	Plate 23
Axe-head in bright chestnut-coloured jade	Fig. 3	Plate 23
Axe-head in moss-green jade		Plate 24
Yen kuei in black jade	Fig. 1	Plate 25
Knife tablet in brown-green jade	Fig. 2	Plate 25
Tablet engraved with moon and three stars	Fig. 3	Plate 25
Ta kuei of brownish red jade	Fig. 1	Plate 26
Halberd in greyish white jade	Fig. 2	Plate 26
Two sacrificial knives in translucent jade. Probably of the Chou dynasty		Plate 27
Küeh, part of a girdle pendant and two cap buttons		Plate 28
Two girdle jades or sword guards and one *ju-i* buckle		Plate 29
A brush pot, a disc ornamented with hydra in relief and a *ju-i* buckle in burnt jade		Plate 30
Three jade "hair rings"		Plate 31
Circular object of unknown use and two flat *ts'ung*		Plate 32
Girdle jades		Plate 33
Handle of a fly whisk		Plate 34
Corpse jades		Plate 35
Seal with dragon handle	Fig. 1	Plate 36
Wrist rest in black jade	Fig. 2	Plate 36
Seal with tortoise handle	Fig. 1	Plate 37
Seal with dragon handle	Fig. 2	Plate 37
Flat bell in opaque green jade tinged with brown		Plate 38
Finger drum in olive-green translucent jade		Plate 39
Dragon bar		Plate 40
Libation vessel in green serpentine		Plate 41

LIST OF ILLUSTRATIONS

Cup in burnt jade. T'ang dynasty	Fig. 1	Plate 42
Bowl with hydra handles in burnt jade. T'ang dynasty	Fig. 2	Plate 42
Plain dish on foot ring. Sung or Yuan dynasty	Fig. 1	Plate 43
Bronze form bowl with two handles. Sung dynasty	Fig. 2	Plate 43
Large two-handled vase in grey jade		Plate 44
Animal with vase on back		Plate 45
Buffalo in green jade		Plate 46
Lion in moss-green jade	Fig. 1	Plate 47
Horse in grey-green jade	Fig. 2	Plate 47
Antelope, rat, ram, and camel in jade		Plate 48
Animal with bird on back		Plate 49
Knot unpicker, archers' rings, and pigeon in jade		Plate 50
Kylin in jade	Fig. 1	Plate 51
Chimera	Fig. 2	Plate 51
Large Kylin or Chimera		Plate 52
Two stylisised dragons in green jade		Plate 53
Dragon with pearl on back	Fig. 1	Plate 54
Double dragon ornament	Fig. 2	Plate 54
Dragon ring with convex surface		Plate 55
Dragon emblem in the form of a *Küeh*		Plate 56
Dragon emblem in the form of a *Küeh*		Plate 57
Dragon emblem in the form of a *Küeh*		Plate 58
Dragon bar in yellow-green jade	Fig. 1	Plate 59
Dragon emblem in yellow-green and russet jade	Fig. 2	Plate 59
Two cicadas		Plate 60
A four-legged toad	Fig. 1	Plate 61
A ring bearing six frogs on the edge	Fig. 2	Plate 61
Three hieratic figures in jade		Plate 62
Three figures in jade		Plate 63
Seated Buddha in jade		Plate 64

LIST OF ILLUSTRATIONS

ILLUSTRATIONS IN THE TEXT

1. Design on *ts'ung* of the Han dynasty . . . . Page 42
2. *T'ao t'ieh* mask . . . . . Page 47
3. Two wild boars . . . . . Page 48
4. A recumbent tiger . . . . . Page 49
5. Two *huang* . . . . . Page 51
6. Two *hêng* and a *ch'ang ya* . . . . . Page 68
7. A set of *p'ei yü* . . . . . Page 71
8. A *yü* or centre of a girdle pendant . . . . Page 72
9. The constellation of the dragon . . . . Page 78
10. House amulet . . . . . Page 109
11. Enchased *pi* . . . . . Page 112
12. Two pigeons . . . . . Page 113
13. Dragon amulet . . . . . Page 117

CHAPTER I
JADE QUARRIES

CHAPTER I

JADE QUARRIES

Jade, or *Yü*, is usually classified in three groups which consist (*a*) of nephrites from Eastern Turkestan and Yarkand; (*b*) of dark green jades, *Pi yü*, found near Lake Baikal and west of Yunnan; and (*c*) the emerald green jade, *Fei tsui*, from Burma.[1] Under the heading "jade" two substances differing chemically are included, jadeite, composed of silicates of sodium and aluminium, and nephrite, composed of silicates of calcium and magnesium. Jadeite is a French word, generally used for distinguishing a jade of granular texture, differing from nephrite in its brilliant colour, greater hardness, and higher specific gravity. The green of jadeite is apple and emerald green; the green of nephrite grey-green or celadon green. Nearly all the jades of historic and ritual significance are nephrites, for the discovery of the Burmese mines of jadeites did not take place until the more important epochs of Chinese creative art had closed. Jadeite will be mentioned again at the end of this chapter.

In addition to the three categories of jade mentioned above there is a fourth category, (*d*) consisting of the indigenous nephrites of old China. In the *Shu King* we are told that early jade excavations were made in Kiang-Si, in the former Province of Liang, part of the present Shen-si and Sz-Tchouan, as well as in the province of Yung, part of the present Shan-si and Kan-su. This last jade mine is also mentioned in the *Chou Li*. The two most important centres for acquiring jade were Lan-t'ien and Feng Siang, both near the Imperial Capital. It is from these two places that most of the early symbolic jades must have emanated, for, roughly speaking, the finds of jade were at that time confined to the Shen-si and Shan-si districts and the environs of the town of Si-ngan-fu, at one time capital of the Chou Empire. These localities formed the cradle of Chinese civilisation in the third millennium B.C.

The colour and quality of early jade is entirely different from those of the later jades of Chinese Turkestan. The indigenous material quarried in Shang, Chou, and Han days was brown or black, yellow, white, cream, or grey-green. The divers shades of yellow, brown, and brownish red, as well as green, were produced by varying proportions of oxide of iron. It is to be noted that the green of nephrite seems always to be due to iron. Many people have made analyses from time to time, but in none of the nephrites has any chromium been detected, although the apple-green spots in jadeite are due to chromium. It is thought that small

[1] *Gems and Gem Minerals*, O. C. Farrington, G. F. Kunz, Chicago, 1903.

specks of chromite or chrome-iron-ore gradually give off the chromium oxide by weathering, and so permeate and stain the surrounding white jadeite. The sombre green and blue colour of some jadeites is, however, due to iron.

The old indigenous jade had no real translucency, but the workers sometimes tried to get an artificial translucency by cutting the material into very thin slices. This was specially the case with some *pi*, probably those used in the direct worship of Heaven. In the case of *ts'ung* it did not seem to matter whether the objects were translucent or not, and many of the early *ts'ung* are entirely deficient in this quality as, indeed, are the early ritual vessels.

It is difficult to form any idea of what these native jades were like when first quarried. Most of those we know have been buried for a long period, and though jade is hard it is subject to change from underground water and other causes. It sometimes becomes transformed into silicate of magnesium (talc) and into calcium carbonate through excess of carbonic acid in the water in which it may have lain for centuries. And sometimes, through the action of sesqui-oxide of iron, it is transformed in colour to yellow ochre and dark brown.

Without resorting to the ugly explanation of coloration by corpse blood we may safely say that a prolonged sojourn in the yellow loess of China would colour or discolour any object.

Jade is usually found in company with serpentine,[1] and it is worth noting that some of the stone objects of the Chou ritual, such as the Libation Pot illustrated on plate 41, are made of serpentine.

It is difficult to state at all accurately when the supply of indigenous jade gave out in China, but probably in late Chou days travellers from the West may have brought jade stones (*yü shih*) to China. Rémusat, quoting a Chinese author of 200 B.C., alludes to a piece of jade coming from the Ch'ung mountain. He says they baked it three times in a furnace for twenty-four hours and it did not suffer in colour or sheen, which seems to show that Khotan was supplying jade to China in the 3rd century B.C. In any case, Khotan was open to Chinese trade in the reign of the Emperor Wu Ti (140–87 B.C.), for it is recorded in the Annals of the Former Hans that the first embassy from Yü t'ien was received by this ruler who conferred tokens of investiture upon the King of Khotan. It was not, however, until the days of the Later Hans, in the 1st century A.D., that Yü t'ien became of such great importance to the Chinese that

[1] *Ein Edelstein der Vorzeit*, K. Förster.

they sent an army to conquer it and establish a Chinese garrison in the State (73 A.D.). In 127 A.D., according to the Annals, Khotan renewed its allegiance, and two years later a tribute-bearing embassy travelled to the Imperial Court. Embassies from Khotan are mentioned in 202 and 220 A.D. to the Later Hans, and again during the period of the Three Kingdoms (220–264 A.D.), and the Tsin dynasties (265–419 A.D.). A pilgrim, Fa Hsien, reaching Khotan about 400 A.D., describes the flourishing condition of Buddhism, the myriad monks, the spring processions of sacred images, and the houses of the people throughout the country standing apart like (separate) stars. In T'ang annals we read of the jade-bearing river of Khotan, and are told that the people used to discover the precious stone in it by observing the spots where the reflection of the moonlight was strongest.

In the *T'ao Shuo* we read something of Khotan, the so-called Kingdom of Jade. " Yarkand is a large walled city of the Mohammedan country. In its territory there is a river in which are found jade stones, the largest the size of big round dishes . . . the smallest the size of a fist or chestnut. . . . Snow-white, kingfisher-green, beeswax-yellow, vermilion-red, and ink-black are all considered valuable, but the most difficult to get are those of mutton fat with red spots and others bright green as spinach with gold stars shining through."[1] The author of this celebrated book on the ceramic wares of China further tells us that a Mohammedan wading in the river when he comes to a jade stone knows it by the touch of his foot and stoops down to pick it up. As he stoops a soldier on the bank strikes his gong. An official then makes a red mark against the jade fisher's name, and when he comes out of the river he requires of each man as many pieces of jade as he has made marks against his name. The Chinese distinguished sharply between river jade or boulder jade and mountain jade or quarried jade. The former being far harder was therefore far more valuable.

It appears that the most productive primary deposits of jade are in the Belurtag, " the Jade Mountains " of the Chinese, in the upper waters of the Tisnab, about eighty miles from Yamarkand. The Kuen Lun mountain, as far east as Lake Lob, was the traditional source of jade. Jade exists still further east in Kansu on the north of the Kuen Lun range between Ku Ku Nor and the Nan shan mountains. The reports of Russian geologists show the nephrites there to be both cloudy and translucent, and light green, milk-white, and sulphur-yellow in colour.

[1] P. 44, *T'ao Shuo*, translated by Dr. Bushell, Oxford, 1910.

Rivers rising in the Kuen Lun mountains known as the Black (or Karakash) Jade river, the White (or Yurungkash) Jade river, are first referred to by the Chinese equivalents of their present names in the Annals of the Posterior Tsin Dynasty (936–947 A.D.). A third river, situated between the two former rivers, is mentioned as the Green Jade river, and by this Sir Aurel Stein thinks is meant the broad side channel of the Karakash, known as Yangi Darya, which carries water during the flood season only.[1] These three rivers were popularly supposed to come from one source, and each to carry down the particular coloured jade after which it was named. In the old days the jade harvest was officially inaugurated in the late spring when jade fishers—many of them members of an hereditary craft—mounted their yaks and went up to their summer quarters.

The Eastern traveller Nieuhof, writing in 1671,[2] says of jade that it is "what the Chinese call Yuxe, that is, the stone of Yu, for Yu is the proper name and xe (*shih*) signifies stone." He goes on to say, with rather less accuracy, that "this is the present of the Emperor and none else are permitted to wear them." Further, "it is brought out of the Kingdom of Kasken into China, and by the Chinese held in great esteem. Of the stone are made several precious vessels, ornaments for clothes and girdles which by curious cutting into flowers and the like give no small lustre. There are two sorts, one which is very dear and taken out of the river Kotan not far from the King of Caskar's court after the manner like pearls in lumps as big as pebble stones. The other, which is not so good, is digged out of the mountains in great stones which they cut into pieces that they may be the easier transported. This mountain lies twenty days' journey from the King of Caskar's court, and is called Causauqui Casen, that is, the Stone Mountain. These stones are digged out with an incredible trouble, partly for the hardness of the marble, partly for the desolateness of the place. The King farms the privilege of digging this marble for a great sum of money to a particular merchant without whose leave during this time none else may dig a stone. When they go thither they carry a whole year's provision with them for the workmen, for they return not to any place inhabited by men till the expiration of the year. Long before Christ the citizens used this stone Yu, and if a stone happened to be four and a half inches square it was esteemed of inestimable value, fit only to be bought by the Emperor."

[1] *Ancient Khotan*, p. 132.

[2] *Nieuhof's Travels*, pp. 414–5, Vol. II.

JADE QUARRIES

A Manchu author[1] wrote a description of Chinese Turkestan in 1777. He said: "The precipitous mountains are here entirely made of jade," and told how the Mohammedan natives rode up on yaks beyond the snow limit, lit fires to loosen the jade, and then dug out large blocks with their picks which were rolled down into the valley below. In 1764, the 29th year of Ch'ien Lung, the governor of Yarkand forwarded to the Emperor of China thirty-nine large slabs of this jade sawn on the spot and weighing altogether 5300 lbs. These slabs were required for the fashioning of twelve musical stones called *ch'in*, and for the smaller chimes which were used in the Imperial Ceremonies, being struck with an ebony mallet. It seems probable that the dark green jade monolith covering the tomb of Tamerlane in the Gur Emir Mosque at Samarkand may have come from this source. These great jade quarries in the Kuen Lun mountains were deserted in 1852–3 when the Mohammedan population of Turkestan rose against the Chinese administration. From all Eastern Turkestan, including Khotan and Yarkand, the jade diggers fled and the mines were left desolate. Going there in 1870 H. Cayley describes the deserted area; the pits dug along the edge of the rivers in the search for buried boulders, and the shafts and passages into the mountain sides. He speaks of quarries extending for a mile or more, and counted at least a hundred mine shafts.

In the Chinese Annals of 780 A.D. we see that quantities of jade were found in Khotan.[2] In this year the Imperial Chamberlain ought to have received in one camel caravan alone:

300 slabs,
45 buckles,
1 carriage ornament,
30 vases,
10 bracelets,
3 magical cylinders,
100 lbs. weight of unworked jade,

but unluckily this consignment fell into the hands of robbers and never reached its destination.[3]

In 969 A.D. a magnificent piece of jade weighing not less than 237 lbs. was offered to the Emperor on condition of his sending someone to fetch

[1] Hsi Yü Wen Chien Lu. [2] *Ein Edelstein der Vorzeit*, p. 28.
[3] *Travels and Observations in Khotan*, Schlagentweit.

it. Two years later the King of Khotan offered as tribute another gift, " a dancing elephant."[1]

The largest existing pieces of worked jade are the gravestone of Tamerlane in dark green jade, and the gravestone of the King of Annam, the large jade fish bowl (134 lbs. 11½ ozs.) seen by Oderic da Pordenone and retrieved from destruction by Ch'ien Lung. The turtle in the British Museum (90 lbs.) and Mr. Raphael's buffalo (56 lbs.).

Lastly, there is preserved at Milwaukee, in America, an enormous block of nephrite, 23½ inches in height and 640 lbs. in weight, carved in the form of a mountain. It shows a cool light celadon tone of translucent quality with slight opaque greyish veins or markings.

This exceptional work, probably the largest mass of sculptured jade in existence, deserves a longer notice. It once occupied a prominent place in the Emperor's summer palace (Yuan Ming Yuan), west of Peking, where it was placed by Ch'ien Lung (1736–95) whose seals and inscriptions testify how highly it was prized by that monarch. He had the mass worked to symbolise a scene described in the " Lan Ting Hsu," or Epidendrum Pavilion Essay, which was composed by Wang Hi-che (321–379 A.D.). This famous script which served ever as a model of elegant calligraphy is in prose, and commemorated a literary club of the 4th century whose meetings were held during the springtime on the banks of a mountain stream, where, fancy-free, its members composed verses. We are told that the artist obtained from his material a sufficient representation of majestic mountain scenery with peaks and deep ravines. Smooth perpendicular cliffs, bare of vegetation save for a few fir and other trees growing in or near crevices, sheltered nooks disclosing pavilions and habitations, a clear running stream, are all introduced in this jade portrayal of the surrounding scenery in which five figures denoting the poets are shown drawing inspiration from nature's own fount. On a path above them others are seen moving to and fro. The piece is distinguished by two inscriptions which it bears. One of these, that on the front, is of some length, and is lightly engraved in small characters coloured red. It was copied on this jade directly from the brush strokes of the Emperor Ch'ien Lung himself, who transcribed the exact writing of Wang Hi-che, and it ends with the words, " Copied by the Emperor Ch'ien Lung in the spring of the year 1784," followed by two small red Imperial seals. Higher up on a cliff on the reverse of the monument appears another inscription (also coloured red) in a different and larger style of characters

[1] P. 130, *Ancient Khotan*.

from those on the obverse. It is an original poem composed by Emperor Ch'ien Lung during the same year (1784), and is authenticated by two other small Imperial seals in red. Freely translated, it says: "Only from Khotan could a piece of jade be had large enough for this mountain." "E-shao (familiar name of Wang Hi-Che) organised a literary club in the spring of Yung Ho's reign." "We often read of this in books, and now rejoice to see the event in sculpture. And we would ask the people in this scene, 'Who is worthy to be called a jade man?'" (ideal or pure-hearted man.) At one end of the mountain there is still another round seal with the following four ancient characters: Ku Hai Tian Tzu, meaning, "From ancient times there has rarely been such an Emperor," referring to Ch'ien Lung whose reign of sixty years was one of the most prosperous in the history of China.

Of unworked nephrite, larger blocks have been quarried, but have not been worked. It is possible that the Black Stone of Mecca may be one of these. At Jordansthal in East Prussia a piece was excavated weighing over 4000 lbs., the École des Mines in Paris possesses an example weighing more than 1000 lbs., and in Peking there is shown a block of jade measuring $2\frac{1}{2}$ feet in length and 6 inches in thickness.

To be distinguished from the other minerals to which the term jade is popularly ascribed is jadeite, already mentioned as appearing late in the field of Chinese art. The colour of pure jadeite is stainless white, it very closely resembles marble. Chinese merchants, for the purpose of their trade, distinguish some seven kinds of the mineral. The first quality is bright emerald green, the second a less vivid green, the third a dull, clouded green, the fourth a dark, opaque green, the fifth red, the sixth dull white, and the seventh vitreous white. Jadeite's most characteristic property is its exceptional tenacity which can be tested by anyone who will try to break a piece of it.

Most of the jadeite in the world comes from the Kachin Hills in North Burma.[1] There are three great centres for working it—Tawmaw, Hwéka, and Mamoa. At Tawmaw, which is situated on a narrow plateau ten miles long by about a mile broad and 3000 feet above the sea, the mines and quarries cover an area of ground approximately 500 yards long by 200 wide. Twelve shafts have been sunk in the jadeite dyke which is intrusive into the predominant serpentine rock. Underground the workings from the twelve shafts are connected together. The mines themselves are leased to Chinese traders by a Kachin chief, and Kachin

[1] "Jadeite in the Kachin Hills," A. W. G. Bleeck (*Rec. Geol. Surv.*, India, 1903).

labour is employed. Although the average export value of the jadeite dug from these mines was nearly £45,000 annually between 1898 and 1903, the mines are only worked for three months in the year, from the beginning of March till the end of May. During the rains fever stops all work and it is not till January that the Kachins begin to bail the mines which fill up with water during the time they are not worked. After the bailing is completed the mines are always in a dangerous condition, and nearly all the complicated timbering has to be renewed. Jadeite boulders are not very plentiful, and the average price paid for them by the eager and numerous Chinese buyers is £11 per cwt. The value of pieces of the highest class which are pure emerald green in hue depend on the caprice of the purchaser. Only one of the objects illustrated in this book is of jadeite, the others are of varying shades and degrees of nephrite.

CHAPTER II
THE SIGNIFICANCE OF JADE

CHAPTER II

THE SIGNIFICANCE OF JADE

In considering the symbolism of Chinese art there is one principle which has to be remembered, and that is that the ideas and beliefs of all time have been preserved in China and preserved without discrimination. You may find a dragon or a rat on some amulet or ornament to-day, but in order to discover its real significance it may be necessary to delve into pre-history.

This is specially true of the curious astrological lore embodied in the early rituals. This only peeps out, as it were, in connection with ritual, it was not a substantive study, astronomical systems as such are of a later day. The correlation of stars and moon with seasons and tides was obvious to the Chinese observers of the skies, and it was deduced that such powerful agents must influence all terrestrial affairs. The consequent religion of the stars and moon was the matrix of a highly antique ritual later enshrined in the *Yao Tien*, the *Chou Li*, and the *Li Ki*. In spite of hints and half-statements there is no enunciation of a system in these fragmentary, much-edited books, but though precise indications are lacking it is clear enough that early jade was bound up with rites and it embodied in its shape or decoration beliefs in a past cosmogony. Stated in simple form, the following points will serve to guide collectors.

Remains of an old calendar (2400 B.C.), known as the *Yao Tien*, have survived destruction. Claiming an origin in the apocryphal legend of the Emperor Yao, it is of importance in fixing certain dates, notably that of the change in calendrical calculation involved in substituting the solar for the lunar zodiac.

Before 2400 B.C. the lunar zodiac was used in China to fix the annual dates by observation of the sidereal position of the full moon, and to determine the sidereal position of the sun, which was diametrically opposed to that of the full moon. The eye was then the only instrument for observing the sky. It was seen that the moon moved across the sky on a path through a crowd of stars. It was also seen that the sun moved across the dome of heaven presumably also through a crowd of stars, but invisible stars. By arranging a lunar zodiac it was possible to calculate the recurrence of full moons; and the rising of certain full moons coinciding with the setting of certain suns, the astrologers looked for that moment of simultaneity, for it indicated two great annual feasts, the spring and autumn equinox.

EARLY CHINESE JADES

By 2400 B.C. the invention of the gnomon had displaced the use of the lunar zodiac by enabling the date of the summer solstice to be determined by the shadow of a vertical rod. This simple, concrete proceeding inaugurated a new period in China, that of solar and tropical astronomy adumbrated in the text of the *Yao Tien* and confirmed by the immutable system of the sidereal seasons which, in spite of precession, has preserved the position of the equinoxes and solstices indicated in this early text.[1] Though the lunar zodiac lost its value for calculation it preserved its traditional astrological and religious prestige. Though little is known as to the earliest religious observances of the Chinese, there is reason for thinking that the first phase of religious development consisted with them as with other primitive peoples in a vegetation cult.[2] This system associated religion and seasonal changes, and led to a vague belief in earth-spirits and magical methods of affecting them. It was intimately connected with veneration of cosmic bodies, and even before true astronomical calculations were made the four seasons with their influences on food and vegetation were propitiated by methods of incantation or sacrifice in favour of the tillers of the soil. In an analogous manner the five elements, earth, fire, water, wood, metal, all of prime importance to men, were recognised with special forms of homage. A study of early jades affords support for this view that the original nature religion of China was a synthesis of worship which recognised the celestial control of the seasons and fealty to the terrestrial elements which conditioned human existence. By degrees features were introduced corresponding to the change in the astronomical theory of the heavens.

There can be no doubt that religious importance was attached by the Chinese as by all primitive people to the miracle of spring's return. A variable and uncertain recurrence, an event not to be calculated by the mere addition of days and nights, it was one that might be assisted by magical or religious ceremonies, the observance of which assured the worshippers of some mysterious bond between them and nature. It is thought, indeed, that the origin of magic is to be sought in similar rites, and that these led to a wider belief which recognised an echo of man's actions in nature and in the forces around him.

The worship of vegetation and natural forces, dating back to prehistoric time, was thus intimately linked with seasonal observances. The early

[1] L. de Saussure, *T'oung Pao*, Oct., 1922, p. 269.

[2] *Das Priesterthun im Alten China*, B. Schindler, 1922; and *Le Dieu du Sol dans la Chine antique*, E. Chavannes.

half-mythical emperors were said to have ruled by virtue of the elements: Fu Hsi by wood, Shen Nung by fire, Huang Ti by earth. Yao (2357 B.C.), with whom the historic period in China may be said to open, reigned by fire, and the great Yü, first ruler of the Hsia dynasty (2206–1766), by metal. K'i, the son of Yü, going out to subdue a rebel vassal, spoke thus to the chief of his Six Legions. . . . "Men of the Six Legions, I tell you the truth. The Lord of Hu has despised the five elements and laughs at the Calendar. Heaven has therefore abrogated his mandate; with respect do I execute that which heaven has decreed against him. Archers of the left if you do not attack on the left you will have disobeyed me; lancers of the right if you do not attack on the right you will have disobeyed me. Charioteers, if you do not drive straight for the enemy you will have disobeyed me. I will recompense before my ancestors those who shall have obeyed me. And those who shall have disobeyed me I shall put to death with their wives and with the children before the patron of the earth. . . ."[1]

This passage illustrates the importance attached alike to a reverence for the five elements and to dates in the calendar. It indicates also an existing association of ancestor worship and nature cult. It is possible that the distinction drawn in early days between these two ritual aims may have considerable bearing on the study of ancient jades.

One of the enigmas of Chinese art is the difference in character, form, and decoration between objects made in bronze and those in jade of, let us say, the early Chou or late Shang period. Many of the bronze vessels are covered with flat patterns and ornament in relief of an extraordinarily varied character. Not only do rams' heads, *t'ao t'ieh*, birds, beasts, figure on these bronze vessels, but human forms also. On many of them there is no inch of space that is not covered with ornament. Many of the vessels are made in the shape of animals and birds, such as the buffalo, tiger, and owl. With jade it is rather different. The earliest jades are plain and often geometrical in shape, most of them are undecorated and very few are known to us with any ornament, even of an incised character. Exceptions are illustrated on plates 2 and 21, but they are of great rarity, and present a very well-defined geometrical arrangement of line. It is certain that both categories of objects, i.e. those in bronze and those in jade, were used for religious purposes, but it seems impossible that in the beginning they can have been used for the same observance. To establish a theory is beyond the scope of this volume, but one may surmise that

[1] Dr. L. Wieger, S.J., *Textes Historiques*, Vol. II, p. 62.

the elaborate bronze vessels of the Shang and Chou dynasties, with their richness of motive and ornament, were used for ancestor worship only, that is to say, for the invocation of ancestors and of that super-ancestor or sublimation of ancestors surmised by some sinologists to be the origin of *T'ien*. On the other hand, the extreme plainness of the earliest jades seems to afford a proof that in the beginning they served another use than the bronze vessels and were connected with homage to and propitiation of the cosmic forces. The conclusion indicated emphasises the gradual syncretic growth of Chinese religion. Originally a worship of nature, terrestrial and celestial, coexisted with one of ancestors until the two fused together. Jade implements may in the beginning have been used for the first of these rituals as bronze was devoted to the service of the second.

Returning to objects in jade, the distinction is not a precise one between the succession of the seasons with their cycle of plant change on the one side, and the varying relation in the positions of the sun, moon, and stars which exerted favourable or unfavourable influences on the destinies of man and organic life on the other. Although beliefs in powers on the earth may readily be distinguished by us from beliefs in powers in the heavens, they were as readily confused together in the primitive Chinese mind. The consequence is that there is no point at which you can say emphatically that one jade appertains to vegetation cult pure and simple and another to astronomical cult. For example, the earliest dragon and tiger jades not only symbolised the two great constellations governing the two halves of the year, but they also marked the periods of growth and decay in nature, the *Yang* and the *Yin* divisions of the year. Another example will occur to every collector. Jade images of oxen and rams and horses which have existed, probably, from Han days are known to everyone. They are connected with old sacrifices; at the same time they make symbolic reference to the signs of the Chinese Zodiac. These sacrifices were in use in the third millennium B.C., and have been incorporated into Confucian rites. The vernal equinox, whether it was guessed at in vegetation cult or calculated by astronomy, a thing of the earth or a determination of the sky, was a period of rejoicing. It was one of the two cardinal moments of equilibrium and harmony in the year when Light was equal to Darkness, the positive principle to the negative principle, the sun to the moon.

Early jades were used in all these celebrations, either as sacrificial objects to be burned or as amulets and symbols of hieratic dignity. In order to maintain anything like a happy adjustment in earthly affairs great atten-

tion had to be paid to the *yang* and *yin* moments of the year, moments that had to be calculated in advance in order that adequate preparations might be made to honour the great natural powers. Anyone who disturbed these calculations or ignored their results was the enemy of society, for he thereby exposed humanity to peril.

Besides the major official ceremonies connected with the equinox there were other lesser ceremonies constantly to be performed either to induce rain to fall, or the south wind to blow and bring up clouds, or the sun to shine, or the mulberry trees to be fruitful, and for these ends spells were at one time all effected by means of jade. These services may explain the fashioning of the rough, early jades which may have been instruments in some rural cult where primitive rites were celebrated with clumsily cut stones.

The high esteem in which jade was held by the early Chinese as the purest and most divine of natural substances made it peculiarly suitable as a vehicle of communication with superhuman powers. It was cut into plain geometrical shapes for the most part, and when ornamented the motives were taken from nature herself, and symbols of the sun, moon, constellations, clouds, wind, appeared upon them. As with the centuries there passed the memory of this early distinctive use of jade, decoration came to be applied indiscriminately, until a Han jade vase embodies all the crowded ornament of a Shang bronze vessel. This merging and forgetting is characteristic of China.

CHAPTER III

ASTRONOMICAL INSTRUMENTS IN JADE

CHAPTER III

ASTRONOMICAL INSTRUMENTS IN JADE

The Chinese were early engaged in astronomical calculations. Of K'u it is said,[1] . . . " He observed the sun and the moon in order to receive them and to accompany them." Of Yao[2] it is recorded that he sent an astrologer to the Yu-i (barbarians) in the East in the Valley of the Rising Sun, there to watch attentively the rise of the sun and to determine and make known what should be done in the spring. He also ordered other observers to the north and the south, as well as to the valley of darkness in the West, to observe the setting of the sun and to determine and make known what should be done in autumn. Yao fixed the year at 360 days and determined the four seasons, and dealt direct with " the Chiefs of the four Sacred Mountains,"[3] who, according to some interpreters, were the keepers of the four seasons.

The third of the five Emperors, Shun, " observed the mechanism and the evolution of the balance of jade in order to verify the accord between the seven governments,"[4] by which phrase it is supposed that the seven stars of the Great Bear are signified.[5] Four thousand five hundred years ago the Great Bear was very close to the Pole of the heavens, and with its tail always pointing to the centre of the universe, the pole star. The four stars of the body of the Great Bear were called " the Chariot of the Sovereign," and the three stars of the tail " the regulators of jade." The Pole Star was regarded as the pivot on which the heavens turned, for though it seemed stationary it appeared to impress movement on the surrounding stars ; therefore it was the residence of *Shang Ti*. Eclipses were a matter of great moment to the Chinese as to other early peoples. An eclipse of the sun in the constellation Scorpio in 2155 B.C. is recorded by Chinese historians. European astronomers checking this have found that such an eclipse occurred on October 12th of that year. It was the business of the Hereditary Grand Astrologers of the Empire to have warned the Emperor of the eclipse so that he might assist the sun by beating a drum and shooting arrows at the sky. They neglected their duty, and the Emperor Ch'ung K'ang on sending to punish them issued this proclamation. . . . " They have neglected astronomical observation ; for verily the first day of the third moon of autumn the sun and the moon

[1] *Se Ma Ts'ien Mém. Hist.*, Vol. I, p. 40.
[2] *Ibid.*, p. 44, Vol. I.
[3] *Ibid.*, p. 50, Vol. I.
[4] *Ibid.*, p. 415, Vol. III.
[5] *Ibid.*, p. 341, Vol. III.

were disputing together in the Constellation Scorpion when the drums beat the alarm . . . the impassive astrologers saw nothing and heard nothing. Now the law says, whoever advances the time shall be punished with death, whoever retards the time shall be punished with death. I am, with your concurrence, charged to execute the sentence laid down by heaven . . . Help me to carry out the serious orders I have received."[1]

Exactly which jade instruments were used in astronomical calculations is unknown, but some jade objects, commonly known as *süan ki*, have come down to us which, judging from their appearance, may have been used for such a purpose. They bear, however, no resemblance to the *süan ki* described by commentators as " an armillary sphere furnished with a tube through which ancient astronomers observed the heavens." On plates 9 and 10 two of these discs are figured. It is impossible to explain their exact use, for the clue is lost. Wu Ta ch'eng gives outline drawings of similar jade objects thought to be connected with astronomical observation and these are reproduced in Dr. Laufer's book.

We read that in 2285 B.C., or thereabouts, the Emperor Shun sent for the mathematicians and ordered them to construct an instrument representing the roundness of heaven and to divide it into degrees so that the relative position of the sun, moon, and planets might be calculated. The mathematicians worked hard to satisfy Shun, and " having produced a perfect instrument were liberally rewarded."[2] The Emperor Shun called this instrument *Süan ki yü heng*, and he availed himself of it " to regulate the seven governors."

From this description of the *süan ki yü heng*, says Dr. Laufer,[3] it has been inferred that some kind of a jade astronomical instrument was in use in the third millennium B.C. The word *süan*[4] designates a fine jade, and *ki yü heng* (according to Wu Ta ch'eng) " the astronomical instrument itself " (*ki* = instrument). Wu goes further and identifies the *süan ki* with a flat ring of jade divided into three sections of equal length marked off by a deep incision, forming a pointed angle on the inner and a sharp projection on the outer side. Each of these divisions is indented in such a way that six small teeth of irregular shape project over the edge, leaving five slightly curved notches in their interstices. Although, says Wu, who evidently had the ring under his eye when writing, " it is not an object of the Hsia

[1] Dr. L. Wieger, *Textes historiques*, Vol. I, p. 53.
[2] P. Mailla, Vol. I, p. 178, *Hist. gén. de la Chine.*
[3] *Jade*, p. 104. [4] Giles, 4813.

dynasty it is as shown by an examination of its make-up not far off from the days of antiquity."

Of another ring of the same type Wu says, " the colour of the jade is yellow like gold, and bright like amber. It is not met with in present collections, but is a treasure of greatest rarity judging from its make-up ; it is also of extraordinary age. In the convex and concave parts of the edge, clayish spots are still preserved, so that it is decidedly not an object posterior to the period of the San Tai (Hsia, Shang, Chou). It is an ancient *süan yü ki*."[1]

The planetary jade illustrated on plate 9 closely resembles a disc portrayed in Wu Ta ch'eng's book. In appearance it is ash-grey and ivory-white in colour and quite opaque, owing to long burial. The shape will be seen to be a disc-like ring, the outer and inner edges of which are bevelled down from a maximum thickness of 0.7 cm. to about 0.1 cm. It is divided into three equal sectors by three groups of notches, each group occupying 8 cm. of the circumference. Each group comprises one deep incision forming a pointed angle on the inner and a pointed projection at the outer side, and at a distance of 3.8 cm. from this incision a subsidiary group of five shallower notches bounded by six projections or small teeth.

Another object of the same character exists in the same collection, the jade of which is still translucent and greenish yellow in colour.

Another example, illustrated on plate 10, differs from the two already described by being divided into four equal sectors. It is made of lovely yellow-green jade of fine texture and even colour. It is a very thin flat ring, and each of the groups of projections dividing the disc into four sectors measures an eighth of the circumference, and comprises a rectangular central notch flanked by two projecting curves.

[1] *Jade*, Laufer, p. 108.

CHAPTER IV
THE SIX RITUAL JADES

CHAPTER IV

THE SIX RITUAL JADES

The *Chou Li*, or Ritual of the Chou Dynasty, is the most important authority we possess on ceremonial jades, especially now that sinologists admit that parts of earlier rituals, such as those of the Hsia (2357–1767) and the Shang (1766–1123), are incorporated in it. It seems reasonably certain to assume that the *Chou Li* was compiled by the Duke of Chou, brother of the Emperor Wu (1122–1116), and that the code, which is administrative and religious, was made public on the accession of the new dynasty and remained in force until its disappearance.

The *Chou Li* gathered up and focussed as it were the ceremonial usages in vogue in the 12th century B.C. Though it presents a detailed picture of the whole organisation of the Chinese polity, civil and religious, it is impossible to give any clear or accurate account of the origins of the system set forth in this remarkable book. In order, however, to grasp the intention of early Chinese symbolism it is necessary for collectors to have a rough apprehension of the antecedents of the highly conventionalised religious and social ordering of life at the period in question. The history of the time preceding the Chou Dynasty is obscure, but, according to the Sacred Books and the Four Classical Books which form the basis of Chinese history, the first inhabitants of China were a savage, hunting people who appear in the valley of the Yellow River about the years 3000 B.C. Though presumably an autochthonous race, they are generally alluded to as the " People of the Black Hair." The chief ruler of their association was chosen by election. After 2357 B.C., when the Hsia Dynasty began to reign, the pastoral scheme of life gave way gradually to an agricultural one. Yü, the first ruler of this dynasty, inaugurated draining operations in the empire and caused the first experiments in agriculture to be made, and thus was brought about the growth of a society attached definitely to the soil and ruled by a uniform administration. Families were established on definite pieces of land and became tribes or clans. This development continued for 500 years until the advent of the Shang Dynasty. It was under this dynasty that the pioneer tribe of Chou made a new centre of civilisation in the valley of the Wei.

We have to think of China as an aggregation of small independent principalities, all practising ancestor worship within their families and later within their tribe or fief, but ignoring the ancestors of neighbouring tribes and fiefs. These ancestors became vague entities banded together by death to watch over their descendants and help in their government.

Gradually, by what may be described as a process of spiritual consolidation, the ancestors of the most prominent principality were accepted as deities by the weaker principalities, and when some great dynasty like the Hsia or the Shang came to be pre-eminent rulers of the Chinese people they made their own solemn ancestral ceremonies the concern of all. It is possible that these super-ancestors, these dead princes who are above men, were signified by the term *T'ien*, and that the imperial ruler of the day became their representative on earth. The locality for the worship of *T'ien* was a suburb of the city, just as the locality for the worship of *Shang Ti* was the Imperial Palace. The Son of Heaven or Emperor of Below could accomplish both these sacrifices, for not only was he in direct communication with the hegemony of ancestors, but also received the mandate of Heaven direct, drawing his authority for action and government from *Shang Ti*.

This private communion between the Emperor of Below and the Emperor of Above was undertaken by the Emperor alone in that part of the ancestral temple reserved for the first ancestor of the dynasty. In all religious ceremonies of Chou days, whether carried out in the inmost shrine of the ancestral temple or in the open air, jade was used in some connection or other. What exactly these uses were is often obscure, because in the *Chou Li* the description of insignia of power and the symbols of religion are grouped under a generic title Tablet.[1] It does not seem to matter whether the object in question was polygonal, cylindrical, disc-like, or shaped as an animal—they are all Tablets for the authors of the *Chou Li*. To our mind the word tablet conveys the idea of some thin flat object, but in the *Chou Li* the word has a wider connotation.

There are six sacrificial objects mentioned besides six identical objects used in funeral rites, and according to this authority one of the duties of the Grand Master of the Sacred Ceremonies, *Ta Ts'ung Pe*, was to fashion in jade the emblems used in sacrificing to Heaven and Earth and the Four Regions.

These emblems were :—

(1) The *Pi*, blue-green in colour, symbolising heaven.
(2) The *Ts'ung*, yellow in colour, symbolising earth.
(3) The *Kuei*, green in colour, symbolising the element of wood.
(4) The *Chang*, red in colour, symbolising the element of fire.
(5) The *Hu*, white, symbolising the element of metal.
(6) The *Huang*, black, symbolising the element of water.

[1] See Chapter XVIII, *Tcheou Li*.

THE SIX RITUAL JADES

According to the *Chou Li*, the Grand Master of the Sacred Ceremonies "renders homage to Heaven with the round tablet *pi* of blue-green colour; renders homage to earth with the tablet *ts'ung* of yellow colour; renders homage to the region of the East with the long tablet *kuei* of greenish colour; renders homage to the region of the South with the red *chang*; renders homage to the region of the West with the tablet *hu* in the shape of a white tiger; renders homage to the region of the North with the half-*pi*, *huang*, black in colour."[1]

Dr. Laufer[2] says . . . "it is impossible to separate . . . the jade images in their relation to the cult from their relation to the grave; their relations to life and death are mutually connected, and must be examined together." However true this may be from the larger ethnological and cultural point of view from which Dr. Laufer writes, it does not affect the collector who finds that funeral emblems are usually smaller than those used for religious purposes and often of very rough, poor workmanship; he also notices that the ritual colours are not observed in the selection of the jade; but we shall shortly return to this subject.

THE PI

The *pi* is a circular jade disc with a central orifice. It varies considerably in size and thickness, but, according to the dictionary *Erh Ya*, its proportions should be constant and the ring of jade should be twice the width of the orifice it encloses. As a matter of practical experience we find the orifice is sometimes a third, sometimes a fourth, fifth, or even ninth part of the diameter of the disc.

A commentator, writing in the 2nd century A.D., says: "Consecrated objects for paying homage to superior spirits should by their shape resemble the nature of these diverse spirits. The *pi* is round and represents heaven." It may, therefore, be taken to figure the circular vault of heaven revolving round a pivotal stillness, that circumpolar region which was the abode of Deity or Supreme Power, or it may, as Dr. Schindler suggests, merely represent the early pictograph for sun. The orifice may possibly have had the same purpose as the cylinder of the *ts'ung*, i.e. to serve as a conductor of dynamic power and a focus of celestial influence.

The ideogram *pi* (Giles, 8958) means "jade which confers on princes the authority to arrest the guilty," and seems to indicate that this jade disc was used in very early days as a symbol of the dignity of princes.

[1] *Tcheou Li*, p. 434, Vol. I. [2] P. 122, *Jade*.

Se Ma Ts'ien tells[1] how when the Emperor Wu lay dying without having completed the work of consolidating the Empire under the Chou dynasty his younger brother T'an said: "He must not yet join our ancient Kings," and decided to offer his own life in substitution for that of the Emperor. Setting up three altars (one for the father, one for the grandfather, and one for the great-grandfather of Wu) he turned to the north and stood "wearing on his head the round jade" and carrying "in his hands the rectangular jade." Thus arrayed he addressed his ancestors offering himself to them in the place of his elder brother. Then consulting the augurs by means of divination with the turtle, he declared that if his wish were granted he would return with the round jade and the rectangular jade, but that if his wish were not granted he would conceal the round jade and the rectangular jade. The threat contained in the last sentence is one of depriving the ancestor of some form of worship in which the two jades were essential.

The *pi* is probably of very early origin, the consensus of learned opinion is that it was in use in pre-Shang days. The oldest examples known to us are perfectly plain. The most primitive of all are probably those cut in four sections, sliced from the same block of jade and fitted together as sectors of a circle. Dr. Gieseler possesses an example which he thinks was fastened together with bronze rivets.[2] It has been suggested that these segments were intended to represent the four palaces of the Celestial Vault, but it is more likely that the reason for the division was a technical one, and originated in the difficulty of finding suitable stones and of cutting them when found. Wu Ta ch'eng illustrates one *pi* cut in two sections only.

A very early and much-worn example is shown on plate 11. The shape is irregular and the ridge across the face of the *pi* made by primitive cutting may be detected in the photograph.

Another fine *pi* is shown on plate 12. It is more symmetrical than the one just referred to and manifests far greater skill in the manipulation of tools.

The scarcity in old China of jade of any exact size or colour involved as a further result the absence of any standard size for ritual *pi*. Some are very large. For example, there is one in Mr. Eumorfopoulos' collection over 15 inches in diameter; it is made of pale blue-green jade, much weathered and calcareous from burial; it is now iridescent and opaque. Another large one in the same collection is just over a foot in diameter

[1] P. 89, Vol. IV, *Mém. Hist.* [2] P. 69, Rev. Arch., *Le Jade dans le Culte.*

and is cut in olive-green jade marbled with brown, black, yellow, and greenish white veins. This *pi* is further distinguished by the slight grooving of its rim on which is faintly incised a bird and a discontinuous meander.

Other *pi* have obviously been made of jade specially selected for the beauty of the shading in the stone itself which gives the effect of clouds. Dr. Laufer illustrates such a one; others again are of a uniform pale green or dark blue-green. In looking at a series of *pi* one notices a progress in the direction of naturalistic presentation. From plain discs of uniform colour they develop into mottled, veined, or cloudy discs, and from being unornamented they become ornamented either with an occasional meander on the edge or realistic cloud forms in relief, later still with actual hydra dragons (plate 13) and the so-called 'grain' and 'rush' pattern.

The large and effective *pi* figured on plate 13 gives a sufficient idea of the wealth of ornament which the Han jade worker could combine on a single disc. Originally this jade must have been pale green with a large brown cloud on one side, and greyish yellow and black on the other. It has a worn appearance which shows traces of burning and general ill-usage, but is still a beautiful object. The formal band of ornament outside the grain pattern is bold and well cut, and the three hydras disporting themselves in clouds are carved in deep relief by a most accomplished hand.

The prime purpose of the *pi* in earliest China was the worship of Heaven. We know nothing of the ceremonies in which this disc was used in primitive times, but a record of the ritual observance in Chou days is preserved. It was as follows: The Grand Augur set out, by divination, to fix the date of the sacrifice. The carapace of a tortoise after certain marks had been graved upon it with a sharp tool was placed over a clear fire of special woods burning in a brazier. Cracks which appeared on the shell under the heat of the flames were first smeared with ink to assist observation, then read to serve for prognostication. It was calculated that there were one hundred and twenty different kinds of fissures and twelve hundred possible responses to be deduced from them. The date of the sacrifice having been decided on in this manner, the Emperor and his highest officials purified themselves for the celebration. For ten days the Emperor abstained from women, wine, music, and diminished the pleasure of his table. He absorbed very finely powdered jade as the essence of purity. On the day set apart for the sacrifice, wearing a lamb-skin robe, he went outside the precincts of the city to the southern suburb (*kiao*) to the altar resting on three terraces where, adorned with jade

insignia according to their precedence, stood the princes awaiting him. Music sounded, songs were chanted as the red ox was led out to be sacrificed. Portions of the victim were placed upon the altar and watered with pure "moon-water" collected at the full moon from condensation on mirrors. A *pi* was laid upon the altar and burnt with the sacrificial meat. Presently the air was filled with the smell of aromatic herbs and the fat of burnt offerings. "Look," says a poet, describing one of these ceremonies, "look at the gathering of beautiful women, their elegance is abundant and supreme, their faces are white as lettuce blooms, thousands of persons press forward to see. The women music-makers are clothed in embroidered robes and in gauzes light as mist. They have trains of fine silk and fine linen, they wear pendants of pearl and jade. They hold in their arms the flowers *kia ye*, iris and perfumed orchis."[1]

The remains of the victim were shared amongst the feudatories and their relatives, this participation in the sacrifice enhancing their good fortune. When Confucius, in 496 B.C., wished to quit the service of the Marquis of Lu he gave as an excuse that a sacrifice had been offered to Heaven at which the Marquis had forgotten to give him any portion of the victim.

A *pi* was, as we see, burnt in this sacrifice; and *pi* are in existence which show traces of being half consumed. Dr. Gieseler has one in his collection,[2] one-third of which still retains its blue-green colour, the rest is scorched and colourless. But though this example is a green jade, many of the larger *pi* are not blue-green in colour. The suggestion may be hazarded that little trouble was taken with regard to the quality or colour of jades to be consumed or partially consumed in sacrifice to Heaven or *T'ien*, and that the best *pi* were made for the temple of *Shang Ti* where they would be preserved in perpetuity. This distinction may account for the number of large nondescript coloured yet important *pi* which have come down to us.

The study of early texts has led Dr. Gieseler to conclude that *pi* were used in the worship of Heaven or *T'ien* and of *Shang Ti*, as well as in the cult of ancestors and funeral rites of the dead.[3] It is known that *pi* were placed before the tablets of ancestors; in the coffins of the dead, and in times of great public calamity were offered lavishly to the *hsien* (spirits). It was usual also to propitiate the genii of the mountains by the offering of a jade *pi*, and the genii of rivers were conciliated by jade discs thrown into their streams.

[1] P. 613, Vol. III, *Mém. Hist.* [2] P. 70, *Le Jade dans le Culte.*
[3] See *Le Jade dans le Culte.*

THE SIX RITUAL JADES

From earliest days mountains were objects of veneration in China. The five sacred mountains were situated in the centre and at the cardinal points of the Empire, and to them the Emperor sacrificed. There has always been in Chinese minds the fear of peaks hidden in clouds—whence the voice of thunder growls—and a belief that the genius of the mountains may avenge himself upon travellers with storm or ambuscade. There are many accounts of Imperial mountain pilgrimages. The Emperor Chwan (2510–2433 B.C.) climbed each of the sacred mountains in turn, and from their summits saluted all the mountains and rivers of each region, while the Emperor Wu (1120 B.C.), first of the Chou dynasty, said, " I have gained the goodwill of all the *hsien*, even those of these Rivers and the Sacred Mountains."[1] It was the custom in Chou days to sacrifice to Heaven and the mountains and rivers to the accompaniment of warrior dances.

Rivers, indeed, always won respect. Their apparently endless course suggested infinity; their tumultuous water overflowing told of some living power with mighty will, granting life if appeased, threatening death if neglected. A river or a mountain is a barrier of the gods. To cross it is to insult the local genius. It was necessary to offer propitiatory sacrifice when travelling, road-making, or bridge-building. When an Emperor crossed a mountain pass or river, he presented as offering a *pi* and a young yellow stallion. In the case of a mountain both were buried, in the case of a river both were submerged. Under the reign of P'ing Kong (557–532 B.C.) the provinces of Tsin and Ts'i were at war. The troops of Tsin were obliged to cross the Yellow River. Suan-Yen holding two *pi* of jade attached together by a red cord invoked the spirit of the river thus: " Huan, King of Ts'i, full of confidence in his fortresses, proud of his many soldiers, has neglected our friendship and has destroyed the treaties he had concluded with us. He tyrannises over the State of Lu. The most humble of your servants, the Prince Piao, directing the army of feudatories to punish him for his insolence, begs you to assist his minister. If we succeed, O *Shang Ti*, you shall be honoured by our success. I, Yen, will not cross your river a second time. Deign, O venerable spirit, to decide our fate! "[2] He then threw the jade *pi* into the river and crossed it. In 109 B.C. the Emperor mended a breach of the Yellow River at Hai Tsen which had been gaping for twenty-three years. After throwing a white stallion and a jade *pi* into it he made this song: " There is a breach; what should be done? It is a flood, an immense sea. There where villages

[1] P. 82, *ibid.* [2] *Histoire du Royaume de Ts'in Tschepe*, p. 258.

were there is nothing but the river." He goes on to lament the restlessness of the fish, the straying of the alligators and dragons. . . . " Why are you not kind? Your inundation stops not; you desolate men. Take the long perches (for mending the breach), throw the beautiful jade into the water." And again, in the spring of the first year of Duke Wen (636)[1] Ts'in escorted Ch'ong Eul until they arrived at the Hoang Ho when Kieou fan said, " I have made the tour of the whole Empire with your Highness, my faults have been numerous. If I am aware of them how much more must your Highness be. Permit me from now henceforward to leave you." Ch'ong Eul said: " There is no reason why I should not be on good terms with you, Tse fan, when I get back to my Kingdom, and I will call the count of the river to witness," and then threw a ring of jade into the river.

Much jade being required to carry out imperial sacrifices, the Emperor received tribute in its form. In bad times of drought, famine, or flood, atoning offerings had to be multiplied and sometimes ritual jades were not to be had. In 822 B.C. we find Suan Wang lamenting: " Heaven pours down upon us nothing but grief and misery. Yet there is no *hsien* I have not honoured. I have not been idle in sacrifice. The *kuei* and the *pi* are entirely exhausted."[2]

There are many stories concerning *pi*. One is especially attracting as it dates from the reign of the great Huang ti—builder of the wall and burner of the books. One day in the year 211 B.C. a messenger walking by night came out of the East. He was stopped by a man holding a jade ring. " Give this," said the stranger, " to the Prince of the Pond of Hao," and then added, " this year the Dragon ancestor will die." The messenger was going to ask for an explanation, but the figure disappeared leaving the ring behind. When examined it proved to be the same jade ring that Huang ti had thrown into the river eight years earlier. Huang ti on receiving the message kept silence for a long time, and then said: " The foresight of the *hsien* can certainly not extend further than a year," and when he had retired into his private room he said: " The Dragon ancestor is the Chief of Men." Realising in the words a warning of his approaching end he immediately set out to the mountain of the South on pilgrimage and erected a stone with an inscription upon it. The Emperor never allowed men to speak of death in his presence, no one dared mention the subject to him. In the following year he went to the north to offer

[1] P. 291, Vol. IV, *Mém. Hist.*

[2] Dr. L. Wieger, S.J., *Textes historiques*, Vol. I.

sacrifice. He reached the seashore at Lang Ya, whence the magician Sin Che had pushed out to sea in search of the drug of the immortals. Several years had gone by since he had set out, and with longing eyes the doomed Emperor looked out over the waves hoping to see the magician return bearing the secret with him, but instead he fell ill and died. His suite were afraid to announce the death for fear there might be a rebellion before they reached the capital and were in touch with the successor to the throne. To conceal the fact that Huang ti was dead, they put the corpse in a covered litter together with a eunuch, and the eunuch spoke through the curtains in answer to all petitions and, further, he ate the Emperor's portion of food. After travelling in this manner for some time the weather grew hot and an evil smell emanating from the curtained litter the officer in charge ordered each vehicle in the cortège to be loaded with decaying fish to alter the character of the odour.[1]

In this story a *pi* offered to an earth spirit figures as a warning of death; here is a tale that shows that jade *pi* might be used for another purpose. A man called King Kong had five sons, none of whom had by birth the right of succession. He therefore begged the gods to decide which of them should be his heir. With the help of one of his concubines he secretly buried a jade ring just below the surface of the ground in his ancestral temple. Then he ordered the five princes, his sons, to purify themselves, enter the temple, and pay homage to their ancestors. The first who entered walked over the ring and prostrated himself beyond it; the second touched it with his elbow, as he kow-towed; the third and fourth did not step near it, but the fifth, little Prince P'ing, carried in by an attendant and set upon the floor, prostrated himself in such a way as to press the very centre of it.

The *Chou Li* states that the circular jade tablet *pi* was offered by feudal princes to the Emperor, and also that the Steward of the Treasury was in charge of the pieces of jade placed in the coffin of a deceased Emperor; among these was a *pi* which a commentator, writing long after, says was placed under the back of the corpse. We also learn that the jade *pi* was the decoration of princes of the fourth and fifth rank. These *pi* are described by Chinese writers as " disc-shaped with a hole in the centre and were distinguished one from the other by figures (patterns?) engraved upon them. They rested on a square base, while outwardly they were round like the arch of heaven."

[1] P. 122, Vol. II, *Mém. Hist.*

THE TS'UNG

The *ts'ung* is an emblem of peculiar interest both on account of its form and its significance. In the *Chou Li* it is stated that the Master of Religious Ceremonies used the yellow jade tablet *ts'ung* with which to pay homage to Earth. One sometimes hears collectors of jade, *ts'ung* in hand, saying: "this is a symbol of heaven and earth, you see heaven is round and the earth is square," as if this remark explained everything. As a matter of fact, the *ts'ung* was in no way concerned with heaven and was mainly concerned with the worship of earth as well as with other less important ceremonies.

In shape the *ts'ung* is a cylinder flanked by four prisms united by a flat surface to form a wall. The Chinese say, "the *ts'ung* is rectangular without and circular within." At either end the cylinder projects in a sort of rim or lip. Though the form of the *ts'ung* is always the same there are great variations in proportion, size, colour, and workmanship. Some are 18 inches long and 4 inches wide—others are almost as broad as they are long; others again are very small. The most important and the rarest of these emblematic jades were undoubtedly those used in the ritual worship of Earth. If possible, jade of a rich yellow-ochre colour was selected for this purpose, but if no complete block of orange or yellow jade was available, jade of another colour, but showing yellow flecks or spots, was used as a substitute. The colour yellow was chosen to symbolise earth, as it was characteristic of the alluvial soil of China, the loess itself being yellow in tone.

Archæologists agree that the *ts'ung* is of very ancient origin. Dr. Gieseler, who has devoted much study to the *ts'ung* of Chou days, is convinced that the distinction between the cylinder and the prisms attached to it had a real origin;[1] in other words, that the prisms indicative of the four regions and of the elements were at some period or another clamped on to the cylinder which in itself was an older emblem and probably the object of a domestic cult.

The primitive Chinese are said to have lived in huts and caves excavated in the soil. In the roof of these huts there was a cylindrical opening or chimney made of clay. In the primitive home this cylindrical chimney was known as *chung liao* (central gutter for rain). It allowed the smoke to escape and the rain to enter. "The *chung liao* was exposed to the rain, that is to say, it opened on to the sky to admit of those exchange move-

[1] See *La Tablette Tsong du Tcheou Li*, Rev. Arch., 1917.

ments which constitute universal life."[1] That it was the centre of family worship is witnessed by the statement which we read, " the head of the family sacrifices to the *chung liao* as the head of the state sacrifices to the spirit of Earth."[2]

It appears probable that the *chung liao* widened the scope of its appeal, and was by degrees adopted as an important emblem in public ritual. The thing itself must have existed from the earliest times, but Dr. Gieseler thinks it possible that it was not until the end of the Shang or the beginning of the Chou dynasty that it appeared in jade either with or without prisms.[3] The most archaic jade cylinders in existence lend support to this view.

Granting that the central cylinder of the *ts'ung* represents a conductor of influences celestial and terrestrial, that is to say, of both *yang* and *yin*, and also symbolises the earth—itself one of the five elements—we must regard the four attached prisms as typifying the four other elements, water, fire, wood, metal, or the four quarters of the world known as the four regions. It seems very difficult to elucidate everything that the *ts'ung* has meant at various periods of Chinese history, but Dr. Gieseler believes that the symbol of the *spirit* of Earth under the Hsia (2205–1818 B.C.) dynasty, the symbol of the *element* earth under the Chou (1122–255) dynasty, and of the *sovereign* earth under the Han (206 B.C.—223 A.D.) dynasty, all have a common meeting-place in the *chung liao*.[4]

The five elements, water, fire, wood, metal, earth, appear very early in Chinese myth as objects of veneration. To some degree the elements were deified as powers, and powers demanding sacrifice. The legendary emperors, Huang Ti, Ch'an Hü, K'u, Yao, Shun, rule respectively as we have seen by virtue of them. Of Yü, the founder of the Hsia dynasty, we read that he reigned by virtue of the element metal, and established his capital at Nan Yi, where, on his accession, he received presents of " jade and sonorous stones." The son of Yü, Ch'i, set out to punish a rebel vassal, the Lord of Hu, because he despised the " five elements."

Each element in Chou and probably in Shang ritual was affiliated with a colour: fire with red; water with black; wood with blue or green; metal with white; and earth with yellow. These elements and colours again symbolised the points of the compass with this result :—

[1] P. 151, *ibid;* and *Dieu du Sol dans la Chine antique.*

[2] Chapter IX, *Li Ki.*

[3] See *Tablette Tsong du Tcheou Li.*

[4] P. 135, *ibid.*

Fire	= Red	= South.
Water	= Black	= North.
Wood	= Green	= East.
Metal	= White	= West.
Earth	= Yellow	= Centre.

The points of the compass were worshipped as regions, and by degrees the regions were epitomised in the five Mountains of the Empire. All these conceptions blend insensibly into each other, and hardly have we grasped one set of implications of an element than we find them merged in some more embracing conception. The influence of the elements and the points of the compass is seen reflected in Chinese life and Chinese art from the earliest origins.

Very early also did the elements and the colours and the regions become linked with the constellations, and we find the Dragon identified with wood, blue-green, and the West, and the Tiger identified with metal, white, and the East. Later again a further development ensues; the elemental, colour, and regional terms are applied indifferently to the cardinal points of the horizon and the day and the year. For example :—

The Green Dragon	= The Eastern Palace	= spring	= morning.
The Red Bird	= The Southern Palace	= summer	= midday.
The White Tiger	= The Western Palace	= autumn	= evening.
The Dark Tortoise	= The Northern Palace	= winter	= night.

Everything connected with the *ts'ung* brings us back to the fundamental conception of Chinese cosmogony, the basic principle, as it were; that there is a celestial realm, in the centre of which is the Pole Star, the abode of *Shang Ti*, and a terrestrial realm consisting of five regions, one of which, the central one, the region immediately below the Pole Star, is the abode of the Son of Heaven. From the Pole Star comes an enormous influx of celestial power for which the Earth must render an equivalent in sacrificial compensation. This was discharged by means of the *ts'ung* which embodies in itself the whole order of the natural universe and typifies everything that may influence the lives of men.

Under the Chou dynasty the Earth sacrifice was performed as follows: In the centre of a raised space outside the city was erected a pavilion representing Earth. Round this centre at the four cardinal points were four smaller pavilions representing the four other elements. The sacrifice was offered in the central pavilion on a cube-shaped altar, each side of

which was painted the colour of one of the elements, the south side red, the east green, the north black, the west white. The flat surface of the altar itself was painted yellow, the colour of the earth. The whole altar was called *feng ming*, or the bright cube. The five pieces of jade enumerated in the *Chou Li* were placed on the altar, while the *ts'ung* in jade was placed in the centre. The assistants were dressed in yellow robes.

This sacrifice to Earth was of scarcely less importance than the sacrifice to Heaven. Later, probably in the 4th century B.C., this sacrifice was merged in that of *Wu Ti*, the Five Sovereign Elements.

On plate 2 is illustrated a *ts'ung* of deep orange colour which must have been made to serve an occasion of this sort. It is a rare and beautiful example, probably early Chou in date. The general section is a square formed of slightly ovoid curves. On the centre of each face the outer edge of the central tube touches and forms part of the surface. The strapping, though distinct, is in very low relief.

On plate 16 is depicted an earlier archaic *ts'ung* bearing no ornament. It is a heavy object pierced from both ends, its appearance is rough, the colour is greyish green with brown markings.

On plate 15 is a *ts'ung* about 19 inches long. It has nineteen segments and is bored from either end and tapers slightly towards the top. The material of which it is made is moss-green jade veined with various shades of brown. One can form no idea for what end these very long *ts'ung*—there are several known—came into existence. Possibly they have served as complimentary offerings.

There are several types of *ts'ung* mentioned in the *Chou Li* which were used for other purposes than elemental worship. There were, for example :

(*a*) The *ts'ung* designed as an offering to the Empress from the Emperor as an emblem of her sovereign power in her own apartments.

(*b*) The *ts'ung* designed as an offering from a feudatory prince visiting the Emperor or his suzerain, or as an offering to the Empress or to his suzerain's wife.

(*c*) The *ts'ung* designed to serve as funeral jade to be laid on the abdomen of the deceased in his coffin.

(*d*) A *ts'ung* to be used by the Empress for the ceremonial of weighing the silk cocoons offered to her in tribute. This was dull green in colour.

In addition to these there were rough types of all dimensions and all proportions which probably served the purpose of rural, propitiatory magic.

In many cases the *ts'ung* shows on the prisms a peculiar form or ornament consisting of strapping. Examples of decorated *ts'ung* are given on plate 15. On some specimens this strap design (which Wu Ta ch'eng prefers to call teeth) appears merely to represent the trigram Earth ☷ and to indicate that the object was dedicated to some cult connected with the earth. On others the pattern is slightly different and consists of two long lines and one short combined with the sun or a planet ☉ Sometimes the strapping seems to indicate the south-west wind ☴, the breath of the spring equinox, a wind from the Indian Ocean, bringing thunder and rain which favoured the growth of the fruits of the earth. It seems certain that none of the strapping on *ts'ung* is primarily ornamental, but it is in reality an expression of a naturalistic or animistic belief.

It is said in the *Li Ki*, " the emanations of the Earth rise, those of Heaven fall. The two principles, *yin* and *yang*, come into contact, and Heaven and Earth exert their reciprocal action. The birth of different beings is provoked by the murmur and the sudden burst of thunder and accelerated by wind and rain. They grow under the influence of the four seasons, and receive the heat of the sun and the moon. Thus are all transformations brought about." This philosophic belief was very early represented in diagram. The two primitive principles were indicated by a straight line ——— which corresponds to *yang*, the male principle, light, heaven; the other by a broken line — — which corresponds to *yin*, the female principle, darkness, earth. From these two symbols the following figures were deduced :—

⚌	*t'ai yang*	= sun, heat, intelligence.
⚎	*t'ai yin*	= moon, cold, passions.
⚏	*chao yang*	= stars, dawn, plastic form.
⚍	*chao yin*	= planets, night, the human form.

Out of these four secondary figures were derived the eight trigrams of Fu Hsi (2953 B.C.) :—

☰	1	Heaven = the male principle.
☱	2	Mist, Vapour = aqueous exhalations.
☲	3	Fire, heat, light.
☳	4	Thunder.
☴	5	Wind.
☵	6	Water.
☶	7	Mountains.
☷	8	Earth = the female principle.

Shen Nung (2838 B.C.) is supposed to have multiplied these eight by eight making sixty-four combinations in this manner,



Traces of these early diagrammatic and trigrammatic symbols appear on many *ts'ung*, but their significance became blurred with millenniums of use and a complete breach with the original significance must have taken place in Ts'in days; practically all the Han symbolism on *ts'ung* is devoid of content. A curious example of a Han *ts'ung* is given on plate 16. It is decorated with rams' heads, rosettes, and meander, none of them ornaments proper to the *ts'ung*. The rectangles have the appearance of being clamped on. It is made of olive-coloured jade densely flecked with pale yellow and pale green and it is bored from both sides. Another, which is not reproduced, from the same collection, is decorated with horns of plenty, a derived ornament.

It seems probable that the pole star is often represented in *ts'ung* as a small circle, for the centre of the earth lying directly beneath this fixed star there is a supernatural affinity between the centre of the earth and the centre of the heaven.

Many of the *ts'ung* appear carelessly made. The symbol of the south-west wind is reduced to ⚌, and sometimes one meets with three, four, or five straps on the different faces of the same *ts'ung*, sometimes two adjacent circles, sometimes one circle only. It is probable that none of these *ts'ung* was destined for the official worship of Earth, they may have been used in the many ceremonies of vegetation cult common among the primitive Chinese. That they were of religious intention seems certain seeing that in early days art did not exist apart from religion. In Ts'in days the first traditions of Chinese art were destroyed or mislaid, and the Hans were faced with reconstructing things from the beginning.

The *ts'ung* were used throughout Chou days and in a modified form in Han days, but under the T'ang (620–905) they probably disappeared altogether leaving neither memory nor trace. Historians began to reconstruct them from descriptions as " the tablet *ts'ung* of octagonal or polygonal form with projecting angles." They went so far as to make an eight-pointed star to represent their idea of the object. Later, when examples were found and catalogued in the collection of the Emperor Kao Tsung[1] (1127–1162) they were actually described in the catalogue as " wheel-naves." The Bishop Catalogue perpetuates this error.

[1] P. 122, Rev. Arch., *La Tablette Tsong du Tcheou Li.*

In the *T'u Shu, ts'ung* is explained academically as a badge of rank of different sizes made in jade. Further it is described as having eight corners with a round hole in the centre and looking like a wheel. The eight corners are said to denote the eight regions, and in general shape the *ts'ung* was supposed to resemble the earth. The badge was worn by Feudal Princes under the Chou dynasty, especially when presenting complimentary offerings to an Empress. When such offerings were presented to an Emperor the Princes wore a *pi*.

To Wu Ta ch'eng, Chinese archæologist and politician in the suite of Li Hung Ch'ang, belongs the honour of rediscovering the *ts'ung*.[1] He says that most of the ancient jades known as wheel-naves are identical with *ts'ung*. Dr. Laufer, too, clearly proved that the jade wheel-naves were really ritual *ts'ung*.

It is improbable that any of the plain *ts'ung* were made in Han days. The Hans were fond of decoration and loved covering their surfaces and spaces with animals and patterns. The *ts'ung* did not escape decoration and there are examples covered with decorative designs as elaborate as those of Chou bronzes. For example, by the kind permission of Dr. Gieseler, I am enabled to reproduce a drawing which gives details of the ornament on a *ts'ung* in his collection (1).



1

KUEI

The object known to collectors as the *kuei* is an extremely old symbol; it frequently appears in conjunction with the *pi* among the bone relics of the Shang dynasty. In shape it is an oblong rectangle with flat surfaces terminating at the end in a point or sharp angle. Wu Ta ch'eng quotes a saying of Tai Yeh, " The points in all tablets called *kuei* are one inch and

[1] Ku yü tu K'ao, 1889.

a half long ; if this point is made level by angular measurement to form just a true right angle the *yüan kuei* rises with its lofty height."

It has been suggested by archæologists that the shape is derived from a lance or spear-head ; also that it is " an oblong rectangle surmounted by a roof."[1] A Han writer, Pan Ku, author of the *Po hu t'ung*, who died in 92 A.D., says the *kuei* is pointed above and angular below, and goes on to explain that the pointed end represents the male principle *yang*, and the square end the female principle *yin*—obviously a phallic and probably a late interpretation.

The *kuei*, according to the ritual of Chou, was one of the six major jades used in the sacrifice to *T'ien*, *Hu t'u*, and later to *Wu ti*. When used for sacrificial purposes in the worship of the East it had to be green in colour. It symbolised the element wood, and signified spring, vegetation, growth.

It is possible that importance should be attached to the varying shapes of the *kuei*. The examination of a series of them leads one to conclude with probability that there are three types. The earliest, perhaps, is that with straight sides, flat surfaces, and acutely angular point, the less early that with sides slightly tapering to the base and with one surface divided longitudinally into two planes receding from a central backbone (as it were), and the least early shape that with the more tapering sides, a two-planed surface and bluntly angled head. Everyone will have noticed that the most ordinary type of *kuei*, the familiar symbol of authority clasped by immortals and emperors, is of this last description. To say this is not to assert that the straight-sided, flat-surfaced *kuei* are all older than the other type, for *kuei* of various shapes were reproduced in Han and Sung days. Especially to be noticed by cautious collectors are the reproductions of *kuei* covered with the so-called 'grain' pattern and 'rush' pattern.

There is a *kuei* in Dr. Gieseler's collection[2] which is apparently early in date though decorated by later hands ; it is partly translucent green in colour and partly opaque brown. Its point forms a fairly sharp angle, and the trace of the circular saw is to be seen on the surface as on many other pieces of early jade. There are seven little round depressions on the back joined together by incised lines to represent the Great Bear constellation, and waves have been indicated at the base, probably by a Han artist.

Many other *kuei* have the seven stars of the Great Bear engraved on one side. On plate 17 one is illustrated. It shows small traces only of the original grey-green jade, and its general surface is rough and brownish

[1] P. 98, *Jade*, B. Laufer. [2] See p. 92, *Le Jade dans le Culte*.

yellow in colour through decomposition. The stars of the Great Bear, however, are plainly visible. This constellation, which in the days of Huang Ti (2697–2597 B.C.) was nearer the pole than it is now, was used as an indicator of seasons, a sort of celestial almanac. As Hu Kuan Tse says, " At night when the tail of the Great Bear points towards the East, it is spring in the world " ; and again in Se Ma Ts'ien[1] we read : " When one is in the habit of making observations at six o'clock in the evening that which indicates the time is the star Piao (the last star of the tail)." The reason why the Great Bear became associated with the *kuei*, the symbol of the East and of spring, when in other positions it also indicated the summer, autumn, and winter, is probably to be sought for in the fact that the *kuei* was also a symbol of executive power. The four stars of the body of the Great Bear were known to early astronomers as " the chariot of the sovereign," and the three stars of the tail as " the regulators of jade." Power was associated with these regulating stars, and the ordinary *kuei* of the element was strengthened and made more potent by association with this constellation. The Great Bear figures on an object shaped as a knife blade in Dr. Gieseler's collection[2] of tender translucent green jade streaked with red-brown. It has a cutting edge and the stars are pierced right through from one side only, the orifices are conical in section.

In the *Chou Li* are mentioned a series of four objects, in three of which the *kuei* is combined with the *pi*. The first consists of " four *kuei* with a common centre " and is a *pi* with four *kuei* projecting from its outer edge crosswise ; the second consists of " two *kuei* with a common centre " in which the two *kuei* again project from the circumference of the *pi* opposite to each other ; the third is a *pi* with one *kuei* projecting from the edge, and the fourth consists merely of half a *kuei*. These symbolic jades, all of which were in use in Shang days, were apparently the accompaniment of sacrifices in which the major ritual jades were used, but did not form part of or constitute the offering itself. It is difficult to conjecture whether they were brought by assistants to the ceremony or whether they were distributed among those assisting at it. Some of them were so small as to be almost in the nature of amulets or charms. The *pi* with the four *kuei*, the first of the series mentioned, was an adjunct to sacrifices to *Shang Ti* ; the *pi* with the two *kuei* figures in sacrifices to Earth and the four regions ; the third figured in sacrifices to the sun, moon, and planets, and the fourth was used in the sacrifices to mountains and rivers.

[1] *Mém. Hist.*, Vol. III, p. 341.

[2] P. 92, *Le Jade dans le Culte.*

On plate 19 is illustrated a large *kuei pi* which is probably pre-Han. It is a striking object of black and white jade nearly ten inches long. The disc is decorated with rain-cloud ornament, and is superimposed on the *kuei*, which is plain. In later examples of *kuei pi* we sometimes find that the point and base of the *kuei* project from the circumference of the *pi* and the central orifice is clear.

The *kuei pi* persisted from Shang to Sung days. Unlike most of the ritual jades, except the *pi*, it has never dropped out of use, although it has been modified in various ways. Collectors may stumble on wonderfully decorated *kuei pi* with stars, sacred mountains, trigrams, and waves. Most of the symbols of good augury may be found on the later *kuei pi*, occasionally, one may surmise, added by a Han hand to an earlier stone as in plate 20 (A).

In addition to the *kuei* already mentioned there are others mentioned in the *Chou Li* which were insignia of feudal rank. These insignia were described from traditional sources by Han commentators after most of the insignia themselves had disappeared, and many drawings fanciful or following descriptions were made in Sung days, notably by Nieh Tsung-i (original edition 962 A.D.), in the *San Li t'u* or Illustrations to the three Rituals. Dr. Laufer reproduces some obviously apocryphal reconstructions of the tablets of rank known as the *huan*, *sin*, and *kung kuei* from the *Li Ki* (Palace Edition).

In the *Chou Li* days we read that the first three grades of feudal nobility wore these insignia, which, however, have not yet been identified with any examples actually known to us. Since these tablets could not have been rare it is natural to think that, though some have survived, archæologists have failed to recognise them. The first three emblems of rank were the *huan kuei* or *kuei* of two pillars; the second was the *sin kuei* or *kuei* of the straight body, and the third was *kung kuei* or *kuei* of the inclined body. Observation of a number of *kuei* suggests the possibility that the *huan kuei* or *kuei* with two columns may be the *kuei* with two planes; the *sin kuei* or *kuei* with the straight body, the *kuei* in which the sides do not taper to the base, and the *kung kuei* or inclined *kuei* that in which the sides do taper towards the base. The reconstructions from the *Li Ki* reproduced on p. 85 of Dr. Laufer's book are too wildly improbable in character to make these suggestions presumptuous. In the face of such guessing we are emboldened to offer amendments. That Chinese ideas are at sea on the subject of the *kuei* is confirmed by the perplexing descriptions given in the two commentators' notes which Biot has translated[1] for our enlightenment.

[1] *Tcheou Li*, Vol. II, p. 524.

Another type of *kuei* is mentioned in the *Chou Li*, the *ko kuei* with straight sides and flat surfaces decorated with grain pattern. This is said to have been given by the Emperor to his bride. Still another type exists in which the "grain" pattern is replaced by "rush" pattern, a *kuei* presumably used for some other purpose.

The last two lowest ranks of feudal princes were invested with insignia in the shape of *pi* and will be dealt with elsewhere. Many tablets shaped like hammers, axe-heads, and knives are indiscriminately called *kuei*. For the sake of clearness it seems better to treat them separately from the pointed *kuei* symbol of the spring.

THE CHANG

With this tablet, red in colour, homage was paid to the region of the South. It symbolised the element fire, later on the pheasant, and was in some way connected with sun worship. A commentator on the *Chou Li* says, "it is the shape of a *kuei* cut in half length-wise";[1] the *T'u Shu* follows this commentator, but of this statement Dr. Gieseler says: "This lapidary phrase is intended to strike the imagination, because referring to the *chang* which we know as a mark of rank; we can state clearly that it resembles a halberd. This is a fresh example of a weapon symbolising one of the cardinal points and one of the elements."[1]

Dr. Laufer believes no example has survived—an improbable hypothesis. If the tablets of the North, East, and West have come down to us in considerable numbers, why no tablets of the South? The probability is rather that they have not yet been recognised owing to lacunæ in Chinese archæological literature. Wu Ta ch'eng gives two knife-shaped tablets of differing shapes as *Chang*. The *Chou Li*[2] mentions a jade tablet called *yü chang*, in other words, the "tablet *chang* with a tooth," which serves to mobilise troops. Its form, says Wu, has been chosen from amongst military weapons. It seems possible that the tablet illustrated by Wu Ta ch'eng was the one which served for the mobilisation of troops and that it had no connection with the emblem of the South. It may be described in shape as half a *kuei*, but it seems to me improbable that half a *kuei* had to do with the worship of the South, or of fire or of the sun.

Under the Tsin dynasty there was dispute as to the shape of the *chang*; no one could tell its form with certainty, and it was replaced by a red *pi* 9/10ths of a foot in diameter. In 1748 in the Temple of the Sun it was stipulated that the disc *pi* of red colour with a diameter 4 6/10th inches

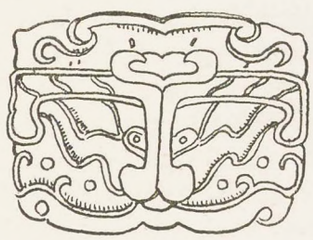
[1] P. 97, *Le Jade dans le Culte*. [2] P. 252, Vol. II, *Tcheou Li*.

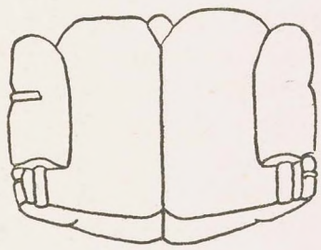
and a perforation 4/10ths inch in diameter and 5/10ths inch in thickness should be used for the worship of the sun. Both these statements go to prove that the ancient symbol for the sun or the South had been forgotten and was reconstructed as the emblem of the still recognised deity, Heaven. At the same time it is worth considering whether the archæologists of Tsin and of 1748 in deciding for the *pi*-shaped tablet were not actuated by some tradition that the *chang* was in truth circular or at least semicircular in shape. On plate 23 a half-disc in yellow-red jade is shown. At the risk of flying in the face of Han and other commentators I should like to suggest that owing to its colour and its shape it might have some relation to the *chang*.

In the Ritual Code of the present dynasty (*Huang Ch'ao li k'i tu Shih*, Chapter I, p. 146) it is expressly remarked that no unanimity regarding the shape of the *chang* has been reached, and therefore it is no longer used in the worship of the sun.

HU

One of the Chinese phrases for autumn is " The seven houses of the White Tiger." As we have seen, the early Chinese astronomers divided the heavens into two vast halves, the Dragon Constellation and the Tiger Constellation. Each constellation presided over six months of the year, and each constellation contained a number of asterisms named in the Chinese lunar zodiac. One of these asterisms of the Tiger is " the August





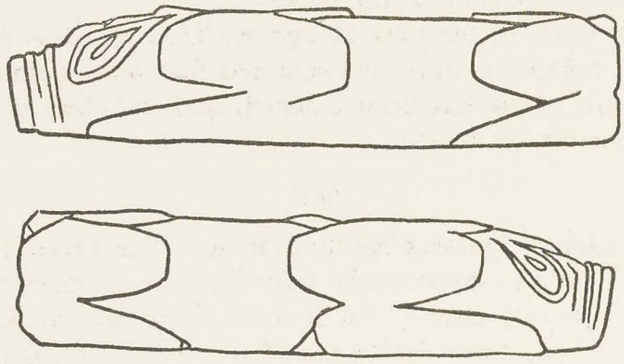
2

one " which corresponds to our Orion; another is " the Sandal " in which Andromeda and Pisces are included.

The ideogram for this emblem *hu* signifies jade Tiger. With it homage was paid to the element metal and the region of the West. It also typified autumn, for at the moment that the Tiger succeeded the Dragon the day was once more equal to the night, and the equinox of autumn was fixed as well as the division of the year into two parts. Wu Ta ch'eng, following the Han

commentators, says tiger jades symbolise the severity of the autumn. On Han bas-reliefs we find the tiger pursuing the dragon. This method of dividing the year into equal parts by equinoxes based on the rising and sojourn in the sky of the *lung* or Dragon Constellation is extremely ancient and anterior to the marking out of the year by solstices.

It is laid down that the ritual *hu* must be made of white jade. We do not know the form of the earliest ones. Wu Ta ch'eng illustrates several *hu* one of which was dug up in Shensi and is like the mask of a *t'ao t'ieh*. A pair of feet are to be observed on the under side of this example which is illustrated on the preceding page (Fig. 2).



3

Wu Ta ch'eng explains these animals (3) as tigers, " according to ancient rule made archaic and simple." Several jade examples of this particular animal exist in this country ; it is certainly archaic and simple in design, but as certainly is not a tiger but a wild boar. The example which finally disposes of the notion that it may be a tiger is in Mr. Eumorfopoulos' museum, for on it the curly tail of a pig appears and the long ears are laid back. It seems possible that the Chou jade on plate 21 is the earliest *hu* that has come to Europe. One of the features of the early tiger jades is the long tail curved over the back as in this drawing.

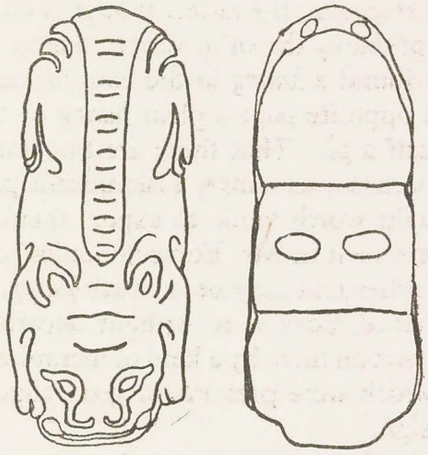
Dr. Laufer believes that in the " jade carving of a reclining tiger " (4) we have " the type buried on the right side of the corpse as described in the Chou Li ; for the lower face of this specimen is flat and is provided with two oval cavities intercommunicating below the surface for the passage of a thread . . . indicating that they were fastened to the grave-clothes."[1]

In the jade illustrated on plate 21 the powerful tail is curved along the back of an extremely conventionalised tiger, represented in the act of

[1] P. 177, *Jade*.

springing. Head, ears, mouth, and feet are indicated, and it is almost possible to say in looking at this early and amazing design that it determined the whole course of Chinese art. Though a small object in point of size it is extraordinarily powerful. The jade of which it is made has weathered into a partially calcareous condition which, however, has not destroyed the finely incised geometric pattern.

The other tiger jade illustrated on plate 21 is far later in date, probably Han, and is made in white jade. Dr. Gieseler has kindly permitted its reproduction.



4

It is possible that the *t'ao t'ieh* mask or ogre face for scaring demons which appears on the very earliest bronzes may also have been that of a tiger. We know that by the end of the Han dynasty the tiger was regarded as possessing the power of chasing away evil spirits. Some people are disposed to identify the *t'ao t'ieh* with the dragon, but as these figures sometimes appear side by side on the same object I do not think this interpretation acceptable.

In the dictionary *Shuo Wen* (100 A.D.) *hu* is defined as "an auspicious jade being the design of a tiger to mobilise an army." The tiger guards of the Chou Emperors were the Imperial Bodyguard. At an Emperor's funeral they followed the burial car weeping. When an army was to be mobilised they assisted; when an assembly of feudal princes assembled they were present. It is just possible that the bronze tallies in use in Han days as symbols of command over an army were a relic of the days of the tiger guards and developed independently of the jade tiger with which the Region of the West was worshipped.

HUANG

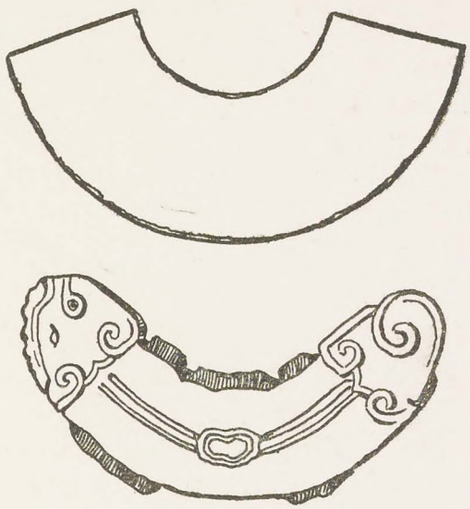
The *huang* is the sixth of the jade objects appertaining to Chou ritual. It served for veneration of the element water and the region of the North. It also signified winter. In shape, in some cases, it resembles half or a third of a *pi ;* in others it looks like half a *huan ;* sometimes it is shaped like a stylisised sturgeon, this form connecting it with the actual meaning of the ideogram *huang*, namely, sturgeon in jade. The Chinese recognised two kinds of sturgeon, the *wei* and the *ch'en*. The former was known as *wang wei* or imperial sturgeon, the latter, though a larger fish, as *huang yü*, or yellow fish. It is probably the *ch'en* variety that is intended by this jade.

On plate 22 will be found a *huang* in the conventional shape of the *ch'en* sturgeon, and on the opposite page a plain *huang* of the sort described by the Han writers as half a *pi*. That there are but few of this type of jade in Europe may be because, seemingly insignificant pieces of the material, it has not been thought worth while to export them, especially the plain ones, to Europe. One such in Mr. Eumorfopoulos' collection with a hole bored through it at either end may be a ritual *huang*. Speaking generally it would seem that ritual jades were without decoration, their geometric simplicity being imposed on them by a kind of hieratic asceticism. Amulets, on the other hand, which were presents of good augury were ornamented or naturalistic in design.

Another *huang* in the Eumorfopoulos collection measures $9\frac{3}{8}$ inches by $2\frac{3}{4}$ inches. It is roughly engraved with fish heads at either end and is likewise bored. Neither of the *huang* we reproduce from Dr. Gieseler's collection on the opposite page (5) is bored and neither describes half a circle.

Like the *chang* this symbol remains a problem. Han commentators on the *Chou Li* who often affect finality in description, but of whose inaccurate yet detailed precision we learn to be wary, explain that the shape of a *huang* was half the disc *pi*, just as they state that the tablet *chang* is half the tablet *kuei*. Further elaborating their theme they add the *huang* symbolised the winter and the storage of provisions " when vegetation has ceased on earth and only *half of heaven* is visible." Now although the region of the North was worshipped with a symbol which is a section of a flat ring it is doubtful whether it bore any relation whatever to the disc *pi*. The original significance of symbols was soon lost sight of in China ; with the clash of war and changing dynasties traditions survived as vague, half-sacred legends. When used for ritual purposes it was laid down that the *huang* should be made of black jade. Wu Ta ch'eng expressly states

that it is a very rare object, and stresses the fact that it is not to be confused by collectors with another object, the *tai huang* or girdle pendant, that goes by the same name, and has an almost similar appearance. He also states that the Duke of Lu was in possession of a large *huang* dating back to the



5

Hsia dynasty. A large *huang* is also mentioned in the *Li Ki*, which a commentator says was hanging in the ancestral temple of Shu Kung in Lu.[1] Both writers may be referring to the same object.

A very curious and possibly unique black jade object is shown on plate 22. From its colour one would surmise it to be an emblem used for the veneration of the region of the North, from its strange shape and archaic appearance one would judge it to be a primitive *huang* made perhaps before the adoption of the " half-*pi* " convention.

Owing to the fact that jade fish resembling carp have been found in Han graves, Dr. Laufer says, " that fish must have had some peculiar relation " to the dead, but perhaps this relation was indirectly no more than a reverent act to the region of the North with the aim of assuring its influence. The precise meaning of fish in Chinese symbology still awaits investigation. Dried and fresh fish were used in some sacrifices and a yellow jade fish or *huang* was offered by princes to the Emperor at a full Court or Durbar. In the winter it was the custom to present certain kinds of fish at the ancestral temple of the Emperor ; in the spring it was the sturgeon that was offered.

[1] *Li Ki*, Vol. I, p. 738.

There are in Mr. Eumorfopoulos' collection two perfectly straight jade fish, three inches long, which look like small sturgeon. The dorsal fin is indicated by incisions, as are the under-fins, gills, and eyes, and there is a hole for suspension through the mouth. Possibly these were amulets.

CHAPTER V
TABLETS AND WEAPONS

CHAPTER V

TABLETS AND WEAPONS

AXE-SHAPED TABLETS

It is not proposed in this chapter to deal with articles of utilitarian purpose, which are more especially within the province of the ethnologist. Dr. Laufer has concerned himself fully with jade celts and hammers and chisels.[1] Some jade objects may have been used as weapons, some as tools, some as instruments of agriculture, but our concern is with those which by their shape, their workmanship, their thinness can only have served a ceremonial or administrative use.

Among the so-called symbols of authority there is certain number more or less resembling axe-heads, and a certain number resembling knives, more especially modern paper knives. The axe was a sovereign emblem, and the Chou Emperors had axe-heads, called *fu*, embroidered on their robes.[2] Materials embroidered with *fu* were used on the altar of the god *T'ai-i*, "the Supreme Unity," the most venerable amongst the gods. In very early days ceremonial dances were performed, jade axe in hand. On plate 23 an axe is illustrated which, according to Wu Ta ch'eng, may be explained as an ancient dance axe. It dates from the Chou or, possibly, Shang period. It is made of greyish white jade with passages of very pale grey-green and bistre. The surface is pitted and iridescent from burial. The front of the axe-head is curved obliquely, he back is straight and rectangular in section. It has one opening, viz. a conically drilled hole, the orifices of which are respectively 1.5 cm. and 0.8 cm. in diameter. The curved blade has been ground down to form a cutting edge. The upper and lower sides of the axe-head each carry a projection 5.5 cm. long, showing five notches of rectangular section. These notched projections are an unusual feature in jade axe-heads, are not set in accurate juxtaposition, and recall those found on the objects described as "astronomical *pi*." In each case the two outer notches are wider and deeper than the three inner ones. It is possible that such an axe was carried in the ceremonial dances of the "four regions" or the four seasons.

Some of the objects that approximate to axe-head shapes are called by the Chinese "hammer"-shaped. A very good example of what Wu Ta ch'eng understands by hammer-shaped is reproduced on p. 87 of Dr. Laufer's book.

[1] *Jade*, by B. Laufer.

[2] The *fu* was one of the twelve emblematic decorations which the Shang emperors caused to be embroidered on their robes. The last three, sun, moon, and stars, were incommunicable to vassals.

At the Chou Court there was an official (*t'ien fu*) whose business it was to look after the state treasury. Here were kept the emblems of jade used in court ceremonial and sacrifice, and to this treasury was brought the tribute of jade from various parts of the Empire. Insignia of rank and tablets of all kinds were fashioned under the direction of this officer[1] or that of his colleagues, the *yü fu* and the *nei fu*, " jade men," and when complete were put under the care of another officer (*t'ien jui*) who made the necessary distribution to princes and ambassadors.[2] This officer was the master of ceremonies.

It is stated in the *Chou Li* that the Emperor wore two " hammer-shaped jades," one three feet long, which was fixed to the girdle which was simply known as *ta kuei* or big tablet, and the other, one foot long, known as the *chen kuei* or " tablet of power," which was held by the sovereign in his hands.

There is an interesting object figured in *Outlines of Chinese Art*[3] which Mr. Fergusson calls a *ta kuei*, but it is of the knife type and is not the *ta kuei* of which we are now speaking. It is, however, an important piece of dated jade and it will be mentioned later.

As far as I know, there is no example outside China of a " hammer-shaped " jade three feet long, and it seems quite open to question whether the *chen kuei* figured by Wu Ta ch'eng is the Imperial *chen kuei* mentioned in the *Chou Li*, for he attaches to a large axe-shaped object with a large, impractical orifice in its centre the same label as he does to the two chisel-like jades pierced at the base for threading a cord and to another rectangular jade which might be a writing tablet. The jade most closely approximating to the *chen kuei* with the central orifice, figured by Wu Ta ch'eng, is that illustrated on plate 24. It is made of dark moss-green jade flecked with lighter patches of pale green and passages of light and deep brown. One surface is markedly paler than the other, and on it the brown passages tend to a redder tinge. It is noticeable that the curved front of the axe-head is not ground down to form a cutting edge. In the centre of the blade of the axe-head is a circular hole 4.3 cm. in diameter ; between this opening and the back of the axe-head is a small hole 0.4 cm. in diameter. Both these openings are slightly conical in section and have the appearance of being drilled from opposite sides of the object. The back of the axe-head is curved.

[1] *Tcheou Li*, Vol. I, p. 483 ; Vol. II, p. 519.
[2] P. 80, *Jade*, B. Laufer.
[3] P. 73, *Outlines of Chinese Art*.

Another similar object, obviously a ceremonial implement, in the same collection is made of brown jade flecked with yellow and green.

Perhaps the most remarkable of the hatchet or axe-heads illustrated in this book on plate 23 is one made of a rich bright chestnut jade flecked with and shading into pale yellow. Its shape is unusual for it is but slightly wider at the blade than at the base, but the sharp angles of the outer edges of the blade have been ground away to form obtuse retreating angles. There are two large holes, 1.8 cm. and 1.7 cm. in diameter, bored in the usual way, but close together and one above the other. It is made of a very beautiful quality of jade and is probably of the Chou epoch.

Perhaps it is something like the yellow hatchet used by King Wu, who on ascending the throne set out on a fighting expedition to test the loyalty of his fiefs to his person. His preceptor, She shang fu, holding in his left hand the yellow hatchet, and having in his right hand the white banneret, addressed the soldiers in the following words: "Green Rhinoceros! Green rhinoceros! assemble in your multitudes, gather your boats and oars together. Any who are late will be decapitated!"[1]

An exceptional ceremonial axe-head is pictured in colour on plate 5. It is of the Han period when elegance and ornament were inordinately prized. The proportions of the blade and of the hydra forming the handle are successfully balanced. The animal's head is turned back to bite the sacred fungus. We are in the presence for the first time of an abstract work of art that, in spite of all its beauty, has no real significance.

The "tablets" are admittedly one of the most difficult subjects offered to the archæologist. The only fact that can be asserted is that tablets of various colours, shapes, and differing significations were in use in Chou ceremonial and figured as instruments of administration and tokens of Imperial favour, but how much of descriptive value can we glean from such records as these? . . . "The Emperor conferred a black jade on Yü in order to inform the world that his work was well done";[2] and again, "In the seventeenth year (635 B.C.) the king Siang implored the prince of Tsin for assistance. The Duke Wen of Ts'in reinstated the King . . . and the King gave the Duke Wen of Ts'in a tablet of jade."[3] And again, "T'a fei helped Yü regulate the waters and the earth; when this was accomplished, the Emperor made Yü a present of insignia in black jade."[4]

[1] P. 37, Vol. IV, *Mém. Hist.*
[2] P. 149, Vol. I, *ibid.*
[3] P. 294, Vol. I, *ibid.*
[4] P. 2, Vol. II, *ibid.*

KNIFE-LIKE TABLETS

The great collector Tuan Fang was responsible for the discovery of three large knives when, in 1902, being Governor of Shensi, he ordered the repair of the grave of Shao Kung who is said to have died in 1053 B.C. The masonry fell in on being touched and these tablets came to light. Of these the *ta kuei* already referred to as being illustrated in *Outlines of Chinese Art* is one.[1] It has four circular holes in it through which cords passed attaching it to the Imperial girdle, and Mr. Fergusson says it was held upright in the right hand leaning against the shoulder when giving audience, but unless it is the real symbol of sovereign power this may not be so. In any case this large knife-shaped tablet (plate 26) is one of the best and of the earliest authenticated pieces of jade.

We read in the *Li Ki* that there was a " tablet called *t'ing* which was worn by the Son of Heaven at his girdle, it was rectangular in shape to show that it was intended to signify his uprightness and justice in the whole empire."[2] This may be identical with the *ta kuei* figured by Mr. Fergusson. The other long tablet illustrated in this book measures 18½ inches (33 cm.), and though it is less fine than the American specimen which measures 22½ inches in length they share certain features in common. Both knives are pierced near the back edge, one with three, the other with four circular holes. Both are bevelled towards the cutting edge which describes a very slight inside curve. The point is broken off the shorter knife which probably was originally of the same shape as the Tuan Fang knife. The specimen from Mr. Eumorfopoulos' collection is made of deep brown-green jade powdered with small black spots. In reflected light the appearance is greenish black, but when held up against the light the translucent effect is rich brown. Both ends and the lower edge of this *ta kuei* are ground to a fine edge. The upper edge, though very thin, is rectangular in section. At 1.6 cm. from the upper edge are three holes, the two end ones 14.3 cm. from the central one, each slightly conical in section and 1.1 cm. in diameter. The wide end of the *ta kuei* is gently curved, the narrower end is straight and set at a slightly obtuse angle to the back.

There is, however, a difference between these two long jade blades: the American specimen is cut away for some two inches from the base so as to make it easier for the hand to grasp, whereas the other has no such excision. In the possession of Mr. C. L. Rutherston there is a portion of

[1] P. 73. [2] P. 685, Vol. I, *Li Ki*.

a *kuei* similar to that figured in *Outlines of Chinese Art*. It is cut away at the base, and there is a depression on the lower part of the blade that seems to fit one's thumb. The knife is almost four inches in width and must, when complete, have been two feet in length, of which less than half has survived destruction.

Another tablet of the same kind in Mr. Eumorfopoulos' collection is made of brown-green jade peppered with yellow. It is 12 inches long, and is distinguished by having two large holes, 17 cm. apart, near the back of the blade, and two smaller holes one above each other at the base of the blade. The back is straight, and the cutting edge describes a shallow inside curve. It is bevelled on each side, but the cutting edge is more sharply ground than the rest.

In addition to the *ta kuei* there is an instrument called the *yen kuei*, or pointed tablet, an instance of which is reproduced on plate 25. Like the *yen kuei* depicted and described by Wu it is of black jade without admixture of any other colour. The handle of this knife is rectangular in section and is pierced with the usual conical hole for a cord. At the point where the blade begins there are two projections 1 cm. in length, and from these projections the knife blade curves to its end which consists of two points separated by a shallow curve. It is as thin as a tortoise-shell paper-knife. These twin-pointed knives had a purely ceremonial use, serving, it is said, as a vehicle for declaration of war between two rulers, just as the tablet with the rounded end was said to be used for making peace—for rounding off angles.

Then again we read of the *yuan Kuei* which appear in Wu's drawings as long narrow pieces of jade with rounded heads. They appear as worn or ground-down symbols of authority. No examples seem to be forthcoming.

A tablet that is neither knife-shaped nor hammer-shaped is figured on plate 25. It is made of black jade with occasional green flecks and is rectangular in section at the base and bevelled at the end, which is slightly curved. There are three stars linked together by lines on one surface beneath which is a crescent moon pierced with a small hole. The other surface of the tablet is unornamented, while the hole is much larger. It was evidently not desired to disturb the contour of the crescent moon by making on the ornamented surface an aperture wider than the moon itself.

The so-called Writing Tablets do not differ very much in appearance from Fergusson's *ta kuei*. One figured by Wu Ta ch'eng is exactly like a

knife with three holes along the back, and, if it is an authentic writing tablet, no archæologist, however gifted or erudite, could distinguish a writing tablet from a tablet of authority. Tablets were used in Chou days for note taking. From a common-sense point of view the more serviceable implement would be a rectangular piece of flat jade unbevelled, free of holes along the back, with one hole for attaching it to the waist as in the object called *ts'ing kuei* of Wu. The further consideration that the Emperor *alone* used jade as a writing material, which had to be fine jade, excludes many of these articles from this interpretation. The *Li Ki* says " that which the Son of Heaven wears at his girdle must be of fine jade, but that of a feudal prince must be of ivory, whilst that of a great prefect must be of bamboo."[1]

The tablet was in use in all circumstances, and often denoted the rank of the wearer. Under the earlier dynasties all officials wore jade insignia or tablets of rank. In 409 B.C. Duke Ch'ien[2] ordered his officials to wear swords. It was a Ts'in innovation; hitherto no prince or officer could appear before the Son of Heaven without his tablet, and whoever received verbal orders from the mouth of a prince had to note it on his tablet. It was contrary to rule to enter into the temple of the family ancestors without it, and even during five months' mourning it was not discarded, though a prince might omit to carry it when, bare-headed, he assisted at a funeral ceremony.

Chinese merchants call these knives by the generic term " medicine spades," *yao ch'an*. Inspection of numbers of them persuades me that they are generally tablets of authority, the trade name being due to a tradition in commerce that they were the implements used by Taoist herbalists for mixing their drugs, and they may have used old jade for this purpose. That they were originally designed for any practical purpose seems out of the question; that they were sometimes of great size and weight is shown by the fragment of an early tablet in Mr. Eumorfopoulos' collection. They are for the most part extremely thin, and the cutting edge tapers to half a millimetre. In many examples the blades are straight, in many slightly curved. Most tablets are wider at the top than at the bottom, but some are of uniform thickness throughout their length. In some cases the blade is notched as if actual cutting had been done with it, and in many cases it is etched with fine ornamental lines. Careful bevelling is characteristic of many tablets, and many also bear on their surface curves due to faulty cutting with the wheel.

[1] P. 698, *Li Ki*. [2] P. 57, Vol. II, *Mém. Hist.*

Sometimes there are five perforations in these so-called knife tablets, sometimes one. The examination of numerous tablets of nearly equal size and shape establishes that it is not possible to generalise about the orifices, some have one hole at the base and one at the top, others have two holes at the back and two at the base, others again four or three along the back. There seems to be no rule. In every case the holes are bored in conical section.

CIRCULAR SYMBOLS OF AUTHORITY

There seems no doubt that all the higher officials in the Chou Empire received some jade symbol as token of rank or office. We learn from the *Chou Li* that the fourth and fifth classes of feudal nobles carried a *pi* at the imperial sacrifices. The *pi* for the lord of the fourth rank (*tse*) was a *ku pi* which has been interpreted a *pi* with a " grain pattern " on it ; that for a lord of the fifth rank (*nan*) was a *p'u pi* or *pi* with a " rush pattern " on it.

There are two other forms of flat jade ring mentioned in the *Erh Ya* dictionary, one a *yüan* and the other a *huan*. They form the subject in this book of a coloured illustration (plate 3). The *Erh Ya* explains that " if the flesh (jade) is double as wide as the perforation it is called *pi ;* if the perforation is double as wide as the flesh (jade) it is the ring *yüan ;* if the perforation and the jade substance are equally wide it is a ring of the kind *huan.*" The *huan* depicted in the plate approximately conforms to the dimensions given in the *Erh Ya,* as also does the *yüan.*

The meaning and use of the *yüan* and *huan* have been lost. Wu Ta ch'eng says very few *yüan* have survived. There were only two in his collection ; and four others are in the Field Museum. In Han days the *yüan* was said to be a girdle ornament, but the appearance of it renders this supposition unlikely ; still less likely is it that the plain *huan* was an ornament. One is encouraged to suppose that both these jade rings served some religious or authoritative purpose by finding that a jade *huan* was placed in front of the soul tablet of the Han Emperor Kao-tsu (B.C. 200–195) which was stolen from the ancestral temple. The thief, we are told, was given over to the executioner to be decapitated in the market-place. The Emperor became angry and said : " What ? Do you not mean to exterminate all the relatives of the man who has stolen an object which belongs to my father ? If you put the law in motion against him only I shall conclude that you have not a suitable amount of respect for the temple of my ancestors." The executioner uncovered his head and said calmly :

" This is the legal penalty. If I were to exterminate the whole family of the man who has despoiled your father's temple what more could I do to one who violated his grave?" The Emperor acquiesced.

Dr. Laufer classifies these two rings *yüan* and *huan* with *pi* as do the Chinese archæologists. By placing them in the category of symbols of executive power I merely wish to draw attention to them and to suggest that they may have been connected with office.

Some kind of a ring of investiture was conferred by an Emperor in Chou days; for example, " In the sixth month, the moon being at the full . . . the Emperor Siang (651 B.C.) being in the great hall of the Emperor Mu at the capital said, ' Hu, I ordain that you in your turn shall succeed your ancestors in the office of Grand Augur. I invest you with the red jade ring ' (*huan*)." A little more than a century later we read of an Emperor calling on his secretary to write down his words. He said, " Wang, you are appointed ruler of the family of the Prince of Pi. I grant you the red jade ring (*huan*)."[1]

In looking up the word *huan*, to ring, to encircle, I note that it originally may have meant a space enclosed by walls, the enclosure of a town, and that this same ideogram with the prefixed radical jade *yü* means a jade ring. At the risk of incurring criticism from sinologists I suggest that the *huan* was a badge of office. In that case the *yüan* was similarly an official sign. The conjecture is supported by the possibility that another ring, not as yet recognised, may exist, the *kuan*. The residence of a mandarin who rules a town is a *kuan*. By extension the word applies to the mandarin himself and his authority to govern. According to Soothill's dictionary the same character prefixed by the radical jade *yü* means ring of jade. The K'ang Shi encyclopædia quoting a Ming writer defines *kuan* as a particular jade given to Shun by Hsi Wang Mu, but perhaps it was not only given to Shun but to many other people. When one comes to examine a series of rings one is driven to the conclusion that there must have been a third ring, a much narrower band of jade than that of the *huan*. Wu Ta ch'eng illustrates one in which the ring is but a sixth part of the orifice. I leave the description of the *yüan* and *huan* illustrated on plate 3 to the reproductions which are adequate.

WEAPONS IN JADE

A jade halberd of the same design as the bronze halberds usually assigned by museum authorities to the Chou period is illustrated on plate 26. Such a weapon in jade is very unusual. Indeed, it is believed to be unique.

[1] *Textes historiques*, Wieger.

No definite date can be assigned to it. Its colour, which has been affected by long burial, appears to be of greyish white jade flecked with brown, merging into black at the thicker portion of the back of the halberd. It is finished in a workmanlike way worthy of the metal prototype; the top of the halberd, the point, and the curved inner side are ground on both sides to form a sharp cutting edge. The back is bevelled apparently to enable the head to fit into the socket of a wooden handle to which it was attached by strings passing through three holes in the head and one in the projection at the back. The proportions and balance are graceful, contributing charm to the somewhat reserved character of the object.

Stories of old weapons made in jade occur in Chinese annals. For example, in 460 A.D. the Governor of Su chou (Kiang su Province), Liao Tao, descending into the river Pien, found a hatchet of white jade which he presented to the Emperor; again, during the reign of the Emperor Su Tsung (756–762 A.D.) a Buddhist priest, Ni-chen-ju, made a present to the Emperor of eight precious objects which he alleged he had received from heaven for transmission to the Son of Heaven. The sixth of these was styled "Stones of the God of Thunder." It consisted of two pieces shaped like hatchets about 4 inches long and over 1 inch wide; they were not perforated, and were hard and green like jade.

Palladius points out[1] that some of the officials at the Mongol Emperor's court carried primitive jade axes; he adds that they were found fortuitously in the ground and were probably very old. T'ao tsung-i,[2] who at the close of the Yuan dynasty wrote the entertaining work *Cho Keng Lu*, mentions two bodyguards standing next to the Khan with "natural axes of jade" in their hands. In 1903 a dagger of peculiar reddish jade which was dug up in Shensi (near Feng Siang fu) was acquired by the eminent collector Tuan Feng. The slightly curved blade of the weapon has two sharpened edges, and the handle is engraved with bands of deeply grooved lines. The rarity of type of this object coupled with the discovery of it at a great depth affords reason for attributing an early date to it; the belief that the dagger is of pre-Chou origin may be just.

A somewhat similar knife, an extraordinary and fine example of what may be a sacrificial weapon, is reproduced on plate 27. Umber-green in tone with madder tinges and black fleckings, it is of delicate texture, while the blade is translucent. It is admirably fashioned with hatching above the handle; the handle itself is carved longitudinally with a series of box pleats which indicate that it was used without a socket. The cutting edges

[1] *Journal*, China Branch R.A.S., 1876, Vol. X, p. 43. [2] P. 85, *Jade*.

are sharply bevelled. Another knife on the same plate is also made of carefully chosen translucent jade, blue-green on one surface and green heavily flecked with grey marbling on the other. Such a knife may have served in imperial sacrifices for the Emperor to touch the animals or draw blood before the actual slaughter. Like the last knife, it is slightly curved, scimitar fashion ; the handle, which occupies less than a third of the length, has a straight edge gradually shaped to meet the sharply bevelled edge of the blade itself, which terminates in an acute point. The handle is pierced with one hole for a cord.

Another possible explanation is that these curved knives or daggers are the " sabres " that replaced the *p'ei yü* for court officials when in 409 B.C., it will be remembered, Duke Ch'ien ordered all his officers to wear a sabre of jade.

CHAPTER VI

JADES FOR THE LIVING AND THE DEAD

CHAPTER VI

JADES FOR THE LIVING AND THE DEAD

JADES FOR THE GIRDLE

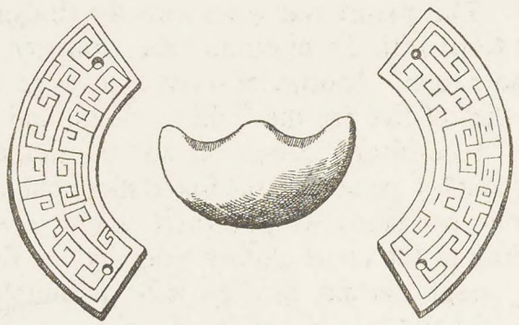
In the *Chou Li* it is stated that the curator of the jade repository had among other duties " to prepare the jades for the court costumes of the Emperor, the jades for the imperial girdle and the precious pearls of the Emperor."[1] It is thought by some that " the precious pearls " were beads of white jade. In any case jade was used by the Chou Emperors for ornamenting the imperial head-dress. Twelve pendants of the five traditional colours were hung on silken cords from a frame or tiara on the head and a jade pin was used for fixing the frame itself.[2] There were six Imperial robes of ceremony and five head-dresses varying in magnificence. The finest of these head ornaments consisted of twelve pendants, each with twelve jades. This parure was worn with the dragon robe. Another head-dress, to be worn with the pheasant robe, consisted of nine pendants containing nine jades each. Another of seven to be worn with the " bright, fine " dress ; another of five for the " thin " dress, and another of three pendants for the " blue-black " dress. It was the Emperor's prerogative to wear twelve pendants ; princes of the first rank might on great occasions aspire to wear nine pendants, whilst others might wear seven, five, or three, corresponding to the court clothes worn by the Emperor on lesser occasions. But though certain princes were permitted to wear nine pendants, we are told the jade had to be of " the second quality." Both the Emperor and the princes wore jade trinkets over the ears.[3]

Besides the head jades, there were girdle jades, *p'ei yü*, which hung like chatelaines from the waist of the wearer, jades which had no ostensible use, unlike those practical objects, the knot unpicker, knife and mirror of common use which were also suspended from the waist. The girdle jades worn by Emperor and princes probably had ritual significance and were in use as early as the 11th century B.C.[4] An attempt to suppress them was made in 409 B.C. for we read that in " the 17th year of Wei Lieh Ts'in began by ordering officials to wear a sabre at the girdle instead of the three *p'ei yü*, and for this substitution he distributed sabres. This is estimated as the end of the *p'ei yü*."[5] The " sabre " here mentioned is not supposed to have been a warlike weapon but an emblem of authority for functionaries or officials.[6]

[1] P. 125, Vol. I, *Tcheou Li*. [2] P. 235, *ibid*. [3] P. 236, Vol. II, *ibid*.
[4] See the *She King*. [5] *Annals of Ts'in*, Tschepe. [6] Rev. Arch., 1918, p. 273.

This decree of the duke of Ts'in, issued at the time the Ts'in hegemony over the other states of China was being established, was but a foretaste of the catastrophic changes to be brought about by Huang ti (221 B.C.), prompted less by the spirit of barbarism or iconoclasm than by a desire to establish a new system of administration. Huang ti wanted to begin anew by destroying tradition, ritual, and history that he might himself found an utterly new order. Probably the decree only became operative in the Dukedom of Ts'in, for a Han tomb opened a few years ago in the Ordos territory was found to contain not only carvings and bronzes in Scytho-siberian style but also a *hêng* with three holes for suspending three jades.[1]

The text suppressing the *p'ei yü* is important in so far as it shows that the ritual number of these jades was three, whence we may conclude that some of the six or seven pieces illustrated in the *Ku yü t'u p'u* were dispensable



6

and optional, probably a matter of taste or fashion. Mao Ch'ang, the celebrated commentator of the *She King* in the 2nd century B.C., describes the *p'ei yü* as consisting of a transverse bar, *hêng*, onion-green in colour, two *huang* or sturgeon and the hanging tooth, *ch'ang ya*, together with pearls strung on the intervening and connecting strings. Dr. Gieseler, while contending that the commentator is incorrect in numbering the *hêng* among the essential jades, says the actual words are valuable because they give the name of the three jades while the *Li Ki* only mentions one, " the hanging tooth." This name may be a very old as it, certainly, is a popular one, but its real significance lies in the fact that it represents the moon while the two sturgeon typify the dragon of earth transformed into the constellation dragon. This combination signified the spring equinox, and all that it imported of harmony, equal day and night, spring, expansion,

[1] Rev. Arch., 1918, p. 273.

happiness. By extension the influence of these three talismans by their magic force promoted the happiness of great persons, hence the princely privilege of attaching to their waists the *p'ei yü* which in plastic form ensured good fortune. The Kang Shi Encyclopædia describes the *huang* as an ancient jade ornament of semicircular shape furnished with two gem pendants and tinkling when struck.

The *huang* of the *p'ei yü* is the section of an ellipse, geometrically ornamented and pierced with a hole at either end. The *ch'ang ya*, in form like two teeth joined together, is really a crescent moon. It is perhaps worth noting that in early days the full circle was used to represent the sun, but the moon was invariably represented as a crescent.

Much of the importance of these pendants arose from the musical sounds or jingling emitted from the *p'ei yü* as the wearer moved.[1] The Chinese believed in auditive magic and the power of such notes to dispel evil influences, and the idea of happiness and beneficence was linked to resonances, as is testified by many texts. The following are examples :—

The *Li Ki* (*yü tsao*) states, " Formerly the great used to wear *p'ei yü* at the waist, that of the right sounded the notes *ch'e* and *kio*, that of the left *kong* and *yin*."

Again, here are two songs of homage and good augury taken from the *She King* which recognise the operative merit of the mingled sounds produced by agitating the three jades : " If the prince accelerated his gait with the song *ts'ai-tsi*, if he decreased it with the song *sen hia*, if he described a perfect circle or a right angle to come back on his steps, if he moved forward to bow, if he got up to go, the jades sounded and resounded."[2]

" If a prince in his carriage hears the harmonious sound of the harness (bells) or, if walking on foot he hears the *p'ei yü* tinkle, then depravity will find no way to his heart."

We read of the praise of Meng Kiang, eldest daughter of the Prince of Ts'i. " A woman accompanies the prince in his carriage, her face resembles the flower of the wax-plant, alternately raised, alternately shaken. The *p'ei yü* give out a harmonious sound, from the gracious eldest daughter of Kiang, that the reputation of virtue may not be forgotten."[3]

The prince of Ts'in in his feudal costume arrives at the capital Hao at the foot of mount Ch'ung Nan to be received by the Emperor. This prince may be Siang Kong, first feudatory of Ts'in (777–765 B.C.). " What is happening at Ch'ung Nan ? " asks the poet. " There is the annalist and the Imperial audience chamber. The prince arrives wearing the flowered silk

[1] *Ibid.*, p. 279. [2] *Ibid.*, p. 278. [3] *Ibid.*

tunic and an under-robe of several colours. His *p'ei yü* give forth harmonious sounds. May the duration of his longevity remain in the memory of man."[1]

Another ode portrays the thoughts that come to a Wei princess in thinking of the country of her birth from which marriage has estranged her. " The K'i flows to the right, the Ts'ouen flows to the left, one hears the burst of gracious laughter and the cadenced sound of the *p'ei yü*."[1] The word used, *sui*, means both cadence and its power against maleficent influence.

Confucius one day went to call on Nan tse, one of the wives of the Duke Ling. When he arrived she was hidden behind a curtain and on realising his presence prostrated herself invisibly twice. " Her bracelets and her pendants made the sound of jade as if a resonant stone had been struck." Confucius said in speaking of his visit, " When I was in her presence she answered me according to the rites."[2]

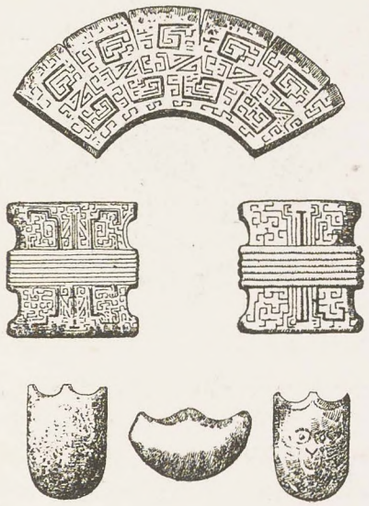
At the risk of discursiveness I add more of the lovely Nan tse. The Duke Ling rode with her one day in a chariot accompanied by a eunuch—a scandalous proceeding in old China. Not content with behaving badly himself, he determined to humiliate Confucius and ordered him to follow behind in another chariot. Thus they paraded through the market-place. Confucius said, " I have never seen anyone love virtue as a beautiful woman is loved." Shortly after he left the country of the Duke Ling in disgust.

Having spoken of the essential jades, we call attention to the accessory jades illustrated in the drawing on page 71. First comes the *hêng*, described in the *T'u Shu* as " the top gem of girdle pendants, triangular in shape and green in colour." It is a transverse bar of jade attached to the girdle and from it hung the other three jades. It probably is a mere variation of the *huang*, and served the same purpose for the jades that the dragon bar (*lung suan*) performed for the musical stones, bells, and drums which were suspended from it for temple use.

The *hêng* was in itself a ritual ornament and could be worn alone. It is a simplified image of the dragon as well as a symbol of harmony between the two principles *yang* and *yin*. Its virtue is not essentially different from that of the *p'ei yü*, but the *p'ei yü* was reserved for princes wearing four to nine emblems on their robes, and the *hêng* was reserved for those who were not entitled to more than three. According to the *Li Ki* (*yū ts'ao*) its colour varied with the rank of the officer ; with a tunic of one emblem one wore reddish knee-pads and a sombre jade *hêng* ; with a tunic of two emblems

[1] Rev. Arch., 1918, p. 278 [2] P. 335, *Mém. Hist.*, Vol. V.

one wore scarlet knee-pads and a dark jade *hêng*; with a tunic with three emblems one wore red knee-pads and a jade *hêng* the colour of young onion shoots. One of the odes of the *She King* celebrating the triumph (825 B.C.) of Fang Chou, general of the Siuen Wang, over the Man says, " He had once more assumed his court costume with insignia, his red knee pads were beautiful, he wore the onion-green *hêng* at his waist." The commentator Nan Mao says, " Besides the *hêng*, the *huang*, and the *ch'ang ya* one finds the *chiu* and the *yü*, which it is convenient to fix in the middle of cords and attach the *hêng* to the *ch'ang ya* and the *huang*."[1]



7

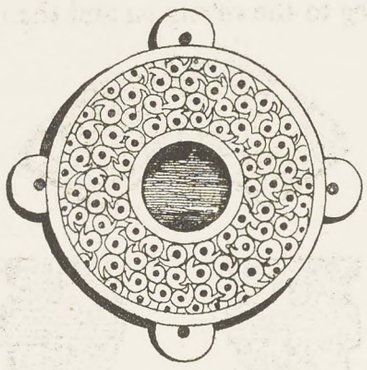
The introduction of these two other pieces *chiu* and *yü* which are mentioned was probably due to the fact that fashion insisted on the wearing of long cords. In the *She King* there is an illuminating ode tending to show how little the Western Chinese in the loop of the Yellow River thought of the Chinese of the Eastern Provinces. " If someone (from the East) offers his wine to an inhabitant of the West it is not worth his rice water. If stones of good augury are suspended with long cords from his waist (the inhabitant of the West finds that) their length is no way to be compared (to his own)."[2]

Dr. Gieseler thinks that the connecting pieces of jade *chiu* represent the trigram ☰ *yang*. It is but an accessory of the *p'ei yü*. *Chiu* is defined in the Kang Shi Encyclopædia as an ornamental jade for the girdle ; square

[1] Rev. Arch., 1918, p. 280.

[2] *Ibid.*, p. 281.

in shape. They are often decorated with stylisised clouds in the form of a meander. There are two *chiu* of different sizes but similar design in the Eumorfopoulos Collection. They are typically Chou in decoration, and the transverse grooves form a bar dividing the ornament into two parts. In the same collection are two *t'ao t'ieh* pendants shaped like miniature shields, but they are not a pair. The only complete set known to the author is that of Dr. Gieseler, who is kind enough to permit reproduction (p. 71).



8

There is another girdle jade distinct from those already dealt with (8). It consists of a small *pi* with cloud ornament and four loops equidistant on the rim to which were fastened the strings of the chatelaine. It recalls the centre of a chatelaine figured in the *Ku yü t'u p'u*, and, like the *chiu*, it probably signified heaven. Its name is *yü*, and the character is the same as that for the great Emperor Yü (2223–2198). There is a homophone *yü* meaning heaven for which the former character is substituted.[1]

According to the commentators of the *She King*, fine pearls were threaded on the connecting strings of the *p'ei yü*. These had been in use for long centuries though the details of the mounting must have varied with the fashion. The *Li Ki* is silent about pearls; it talks, however, of the difference in colour of the jades and cords. "For the Son of Heaven the *p'ei yü* were white and the cords blue; for the Kong and the Heou the *p'ei yü* were mountain-green and the cords red; for the *ta fu* they were water-green and the cords black; for the heir-presumptive they were in jade *yü* with the cords green. For the *hsien* (patricians) they were of *jouen min* = alabaster, with orange cords. The *ming huan* which Confucius wore at his waist was 10 cm. in diameter and was suspended by a greenish cord."

[1] Rev. Arch., 1918, p. 281.

The last phrase is an interpolation, for the author is confusing the ritual *p'ei yü* with the amulet or *huan* worn at the girdle.[1]

The *p'ei yü* illustrated are the first published and came from the same grave. Until they were discovered those in the imaginary design in the *K'u yü t'u p'u* were the only ones to which collectors could refer. The two little shields replace the classic *huang*, but on their faces are engraved the *t'ao t'ieh*. Examination of this ornament enables one to understand the following passage from the *Li Ki* (*yü tsao*): "In the presence of the prince (suzerain) the jades (of his vassal) did not hang free; that of the left was shortened by a knot, that of the right was undone. At home the pendants swing free, but at an informal audience they are lifted by a knot, and similarly at times of abstinence pendants were shortened by knotting them, and knee-pads the colour of a sparrow's head were worn. All princes must wear the *p'ei yü* at the girdle except in case of mourning. The *p'ei yü* include the pendant tooth. The great should not put these jades away from their person without reason, for virtue is associated with these jades."[2] It would be impertinent for an inferior to allow his jades to sound in the presence of a superior who himself is emanating magic and whose felicity might be impaired by rival or contrary influences. In times of mourning and abstinence it would be against the rites to introduce the spirit of felicity.

The early Chinese did not trouble about ornament in itself, and we are dealing here with charms or symbols, not with jewellery. In wearing these jades they believed that by cadenced steps they were developing an active magic—something far more potent than any emanations issuing from the dumb images of magical objects that satisfied the other dwellers on the earth.

Other objects, usually called girdle jades, are illustrated on plates 29 and 33. From grave finds it would appear that they have been in use since the 3rd or 4th century of our era. It is thought that they may have served as sword guards.

ARCHERS' RINGS

There were six arts in ancient China in which a gentleman was supposed to attain proficiency: Ritual, Music, Archery, Charioteering, Writing, and Calculating. Amongst these arts archery held a high place, seeing that the bow was not only a weapon of war, but also an instrument of culture. In the *I Li*, or Book of Ceremonies, two chapters are devoted to the description of the way in which royal and provincial archery

[1] *Ibid.*, pp. 283–4. [2] *Ibid.*, p. 284.

meetings should be conducted. The sacrifice of a dog or dogs is an integral part of the rites connected with these celebrations; dogs were chosen because they can " discern what men are," and discernment is necessary in judging a contest. We must assume that the proceedings opened with the killing of a dog, for not until the dog bouillon was cooked[1] did the master of the ceremonies summon the principal guest. The actual carcase of the dismembered dog was laid out on a small table or tables,[2] the principal guest being offered the portion of slices from the back, the shoulder, and the lungs. The lungs also were specially offered to the spirits,[3] as also was wine from a cup " shaped like a bird." When the guests had assembled and competitors had been marshalled in pairs the master of the ceremonies began the proceedings, either by shooting an arrow to each of the four quarters of the world, or by shooting at each target. He then, with formalities too long to describe, summoned the archers to compete. At ceremonial archery meetings in Chou days the number of bull's eyes was not the most important consideration in the mind of the judges. Deportment as well was taken largely into account, and marks were given for self-command, general appearance, shooting hits, shooting form, and shooting in time to the music.

At a provincial meeting the range was fifty paces or bow lengths. No arrow which failed to pass was counted by the markers, who were protected by a screen erected beside the target. Every competitor had four arrows, each three feet long. The target at which they aimed was square and of hide, usually of tapir skin, though other kinds were also used, stretched between braces; in the centre was a mark called the " swan," corresponding to our bull's-eye. The arrows were shot off rhythmically to music, only those counting which were released to the right musical beat. Blind bandsmen were employed that their hearing faculty might not be disturbed by " the lust of the eye," and the school of music was known as " the Hall of the Blind." The orchestra consisted of singers, players of guitars, performers on the mouth-organ, and ringers of musical stones. Among the tunes enumerated are " The Call of the Deer," " The four Steeds," " How glorious are the Flowers." The organ players are mentioned in connection with tunes called " The Southern Steps," " White Blossoms," " The Millets in Flower," " There are barbels in the South," " Kuan-kuan go the ospreys," " Gathering the duckweed," and other well-known airs.

At a royal archery meeting there were sometimes three targets, one

[1] *I Li*, p. 103, Couvreur. [2] *Ibid.*, p. 161. [3] *Ibid.*, p. 140.

behind the other; the first at 50, the second at 70, and the third at 90 paces. The competitors could see the "swan" of the second over the top of the nearest target, and the "swan" of the third over the second target. If the Son of Heaven was taking part in a meeting he drew a bow on a special target, having a bearskin on it against a white ground, princes shot at a stag skin on a scarlet ground, prefects shot at a tiger or leopard skin, and officers at a deer or boar hide against a cinnabar-red ground. For such imperial meetings great preparations were made, and elaborate directions are given in the *I Li* for the arrangement of musicians and guests. Musical stones were hung to the east of the eastern stairs, for the set of stones accompanying the organ was played with the striking face turned west, whereas the stones that accompanied the singing were set to the west of the western steps with their striking face eastward, and to the south of these were set the Great Bells.[1] South of these again were smaller bells all laid out in lines southward. A finger drum was leant against the western stay of the frame of the stones that accompanied the singing. A stand drum was also set to the south of the bells with its tympan facing west. Another stand drum east of the western steps with tympan to the south, and the Great Flute was laid between the two stand drums.

The archers advanced from the dressing tent in three couples at a time and competed by pairs. They wore a jade ring on the thumb of their right hand, and a leathern strap on the wrist of the left hand. Each bore an arrow in his right hand, a bow in his left, and three arrows placed in his girdle. As the archers competed the results were announced by the markers chanting on the notes kung and shang: "The right side has excelled the left," "the left has excelled the right." The losers were treated courteously and given wine before anyone else. It was the duty of the junior member of the winning team to wash the goblet, fill it from the ordinary wine jar, and place it on a stand. All the shooting couples then drank what was known as the "shooting-cup." One couple at a time mounted the stairs to the platform, the victor first, "and bearing a little to the right." The loser followed him, took the goblet and drained it and saluted. The loser went down the stairs first, keeping to the left of the couple advancing from the dressing tent to the steps. He went straight to the tent, put on his coat, and then returned to his place. The signal for the close of the meeting was given by the director going to his tent, doffing his ring and armlet, and donning a coat; at this signal the arrow stand was removed and the braces of the targets were cast off.

[1] *Ibid.*, p. 151.

The archers' rings that have come down to us are the only tangible survivals of these early entertainments. They are to be found in most jade collections, and as they are portable souvenirs of a visit to China they are often found in private houses and in dealers' hands. Some of the large, plain ones, such as that illustrated on plate 50, may certainly have been in use in Chou days, but the greater number of those we know best date from Han times. On the same plate there is a ring with a two-tailed hydra enchased upon it, which was originally in the collection of Frau von Lüschan. It is mainly vandyke-brown in colour with patches of grey-green jade.

HAIR RINGS

Among the various objects offered for sale to the collector are small tubes of jade of varying thickness and height, which are called by the dealers "hair rings." Some of them are very beautiful in colour and workmanship. Several of these tubes are shaped like a dice box and have slightly contracted waists. There is one figured on plate 31 of deep olive-coloured jade marbled and veined with warm brown tones and flecked with grey-green. The surface of this "ring" is deeply pitted in places from long burial. A later one appears on the same plate made of pale yellow-green jade with passages of rich brown at the top and bottom. On one side there is a light bistre patch which is probably due to burial. It, too, is slightly contracted at the waist, and is divided into two equal sections by a raised central band closely covered with incised diagonal striation, giving the general effect of a rope binding the waist of the tube. Each sector is decorated with conventional *t'ao t'ieh* ornament finely cut. Yet another "ring" appears on plate 31. It looks like the sector of a jade tube, and is most beautiful in quality and colour. The jade is deep orange, veined, marbled, and flecked with yellow and deep red. It is the sort of piece exquisite to the touch and delightful to the eye which Chinese connoisseurs prize most highly.

KNOT UNPICKERS

Among the jades for personal adornment we meet with objects known as "knot unpickers." They are mentioned in the *Li Ki*[1] and in the *She King*.[2] Dr. Laufer, epitomising from the *Li Ki*, says: "Every young gentleman used to wear a small one on the left side of his belt and a large one on the right side of it in order to unloose large or small knots." The same pair of implements was worn and used in the same way by married

[1] *I Li*, p. 261.

[2] Legge, Vol. I, p. 103.

women. In ancient times these knot unpickers were made of horn or ivory, as is indicated by the radical " horn " of the character designating them. There can be but one reason why knot unpickers should have been worn, and that is on account of the length of the finger-nails making the hands useless. Wu Ta ch'eng illustrates two such implements which he says are " decidedly rare." On plate 50 we reproduce one which will give the collector an idea of what to look for. It is surmounted by a lively little hydra with a long tail. It is perched on what appears to be a twisted horn. When first made this instrument was of a lovely grey-green colour, but it has suffered in surface from age and burial, though it still remains a most desirable object. No other example of a jade knot unpicker of this date appears to exist in any collection outside China.

THE JU-I

The *ju-i* is generally regarded as the sceptre of good luck, and to-day is given to officials and rulers to convey good wishes. The words *ju-i* mean " as you desire," or " according to your wish." The *ju-i* was made in all sorts of substances, iron, silver, horn, bone, crystal, amber, wood, and lacquer, as well as jade. Professor Giles[1] says, " Chao Si ku, an archæologist of the 18th century, tells us that the *ju-i* was originally made of iron and was used for 'describing magic passes,' for 'preserving against the unforeseen.'" It has been suggested that it might be a weapon for self-defence. " It was, in fact," says Dr. Laufer quoting from Professor Giles, " a kind of blunt sword, and traces of basket work are still to be found inside what must have been the sword guard."[2]

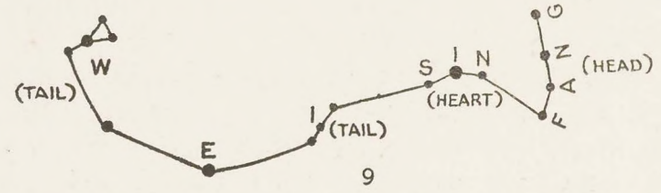
It is probably as incorrect to call these objects " sceptres " as to call them weapons of defence, nor can it be thought that they were blunt swords. They were in use in early days. Sun K'uan, the later Wu Ti (181–252 A.D.), is recorded to have owned a *ju-i* of amber while he was still prince of Wu. The story goes that he heard of P'an Fu-jen, whose father he had condemned to death, as a great beauty. He ordered her portrait to be painted, and when the picture was brought before him he was seized with such joyful surprise that he exclaimed: " This is a divine woman," and struck the table with his amber *ju-i* which thus broke to pieces.

Professor Giles, quoting a passage of 5th-century[3] history, says: " The Emperor pointed at him with his *ju-i* and said . . ."; and again, " the Emperor rapped on the table with his *ju-i* in token of approbation." The

[1] *Biographical Dictionary*, p. 613. [2] *Jade*, p. 336.
[3] *Adversaria Sinica*, No. 9, p. 321.

earliest literary allusion to the *ju-i* appears to be a passage in the biography of Hu Ts'ung, where we read that during the Wu dynasty when digging the ground there was found a bronze casket in which was a *ju-i* of white jade.

Whatever the origin of the *ju-i* it must be an extremely ancient and traditional object, and though its ornament, even its form, has changed, its curves have remained constant. In order to understand this curve we must go back as Dr. Gieseler points out to the sweep of the constellation of the Dragon, for this is the form described by all *ju-i* whatever their ornament or substance. The first of these curves is formed by the neck, which strikes off at a sharp angle from the body and looks backward to the tail; the second is an upward curve with the stars of the dragon's heart in the centre.



9

Very often one finds that objects which are by way of being *ju-i* and should therefore embody the three curves of the constellation sometimes only embody two, the third or tail curve being missing. This is often the case with the hook or buckle type of *ju-i*. " The early jade *ju-i* were often made in green jade, the ritual colour of spring and the element wood."[1] It is probable, too, that early ones were made in bronze, and under the later Han emperors in iron. Hooks or buckles of this period frequently shaped like *ju-i* are really miniature *ju-i*, and are the bearers of good wishes to ordinary people.

It appears that none of the early jade sceptres have survived, and this causes Chinese critics to assume that " the object is of Buddhist origin and is called a sceptre from its probable early use as a mark of royalty in India." This explanation forces us to recognise two important types of *ju-i*; one in which the head and body of the dragon has been preserved with the ritual curve of the constellation, and one which does not represent a dragon at all except in the ritual of the curve, the dragon head being replaced by cloud or fungus or peach. *Ju-i*, therefore, must in earliest days have been connected with the dragon or with the harmony and equilibrium which was symbolised in the equinox. The Dragon rising in the heavens meant the supremacy of the *yang* principle in the spring

[1] Pp. 110–11, Rev. Arch., 1918.

and summer months. The Dragon, as we know, was identified with the spring equinox, which in its turn was identified with spring rains, with fertilising clouds, with thunder. Many old jade dragons are ornamented on the body with formal clouds; towards the end of the Han dynasty one sometimes sees a cloud suspended at a dragon's jaw, which in its turn may gradually have become what is known as the *ling chih*. The dragon's head was sometimes replaced by conventional clouds, and for the clouds were later substituted the sacred fungus. But was it a substitution or a development? This fungus is the *polyporus lucidus*. Everyone knows it by sight with its flat, smooth surface emerging from the side of the tree—the tree's ear, as the Chinese call it. The under-surface of the fungus is spongelike and covered with minute holes from which the reproductive spores fall.[1] Its transcendental character dates back to Wu, the great Emperor (140–87 B.C.), of whom we read much in the *Memoirs of Se Ma T'sien*. Being led to believe that the immortals fed on the *chih* he set about seeking for it. One summer day in 109 B.C. it was found to have grown spontaneously in the interior of the Imperial Palace. The Emperor welcomed its appearance as a herald of good fortune, announced its discovery by an edict, proclaimed an amnesty, and a hymn in honour of the plant was composed the same year. Its transcendental character and its resemblance to a stylisised cloud caused it gradually to take its place on the head of the *ju-i*. Though Taoist *ju-i* have always preserved the stellar curve, Buddhist *ju-i* have not, and in some cases a simple lotus flower on a stalk has taken the place of the original Chinese *ju-i*. The head of a *ju-i* sometimes looks like a peach flower, double or single. This object presents an appearance resembling a conventional cloud. It is also an emblem of longevity and has a well-established reputation for scaring demons, which in itself would reinforce the properties of the *ju-i*.

It is not possible to illustrate a large *ju-i* jade sceptre in this book, as none has come to Europe that one can assign to an earlier date than the 18th century. A very early *ju-i* buckle, however, shown on plate 29, is a good example of the stereotyped curve of the constellation. The head is that of a dragon, and the surface of the body is divided into three parts of transverse grooves. The two lower parts are grooved longitudinally into three, the two raised lines dividing the three grooves being sharply cut as in the case of the fish drum. The jade is of unknown colour, presumably green, which through long burial has become chalky on the surface. It is polished in places, and in others rough.

[1] P. 120, *ibid.*

Another *ju-i* buckle is shown of grey jade which, having been burnt, has taken on pale shades of rose-madder. The curve is still the same, though over a thousand years must separate these buckles. Full of vitality this wonderful carving has for subject a three-tailed hydra bearing in its mouth the sacred fungus. The animal is cut clear from the buckle foundation, and except for feet and tips of tail entirely disengaged. (Plate 30).

CORPSE AMULETS

The exact date of the Chinese custom of using jade in preparing corpses for burial is unknown. Its aim seemingly was to ensure the immortality of the individual. According to the *Li Ki* nine shells were placed in the mouth of the Son of Heaven in Hsia times. These shells were either the cowrie itself, or bone cowries coloured to resemble jade, or cowries cut out of jade. A number of cowries, diminishing according to their rank, was placed in the mouths of feudal princes. Under the Chou dynasty the head of the jade store was charged with furnishing the necessary jades. He had also to provide the powdered jade with which, mixed with rice, the dead Emperor's mouth was filled, and deliver it to the curator of the seal tablets who prepared the ingredients. It was the business of the son of the deceased, together with the first minister of the empire, actually to put the result in the mouth. On hearing of the death of a neighbouring prince,[1] princes would despatch a messenger bearing a mouth jade as a last compliment to a deceased ruler. The Emperor always sent one to his great mandarins, and they in their turn sent them to their friends or inferiors in rank. Kia Kung Yen, writing in the 8th century of our era, says the mouth jade supports the posterior molar teeth on both sides, and that in the case of an Emperor it was a small *pi*. This seems improbable ; the *pi* must rather have been the messenger's credential, for in the *Li Ki* we read of the messenger bearing the mouth jade arriving at the house of death, and, holding in his hands the *pi*, addressing the assistant of the son of the deceased to inform him that " the humble prince " had sent him a despicable messenger who was to offer the mouth jade for the defunct person. The assistant who received the messenger carried his word to the master, and returning said to the messenger : " Such and such a one who has lost his father awaits you." The messenger enters the hall and exposes the jade. The son prostrates himself to the earth, then the messenger, on his knees, places the jade to the south-east of the coffin on a reed mat, or if the dead man be already buried, on a rush mat. After that he returns

[1] *Li Ki Tsa Ki*, II, p. 31.

to his place. An assistant of the first minister in court dress, but with mourning shoes, entered the hall by the western staircase, and, on his knees, with his face turned towards the west he took the *pi*, and then descending the same stairway he went to shut it up in an eastern room. This account does not give any idea of the shape of the mouth jade itself, which, however, it is impossible to identify with the *pi*. The text seems to show that the messenger presents both the mouth jade and the *pi* at the same time, and, later on, his principal assistant will present a *kuei*. Neither of these objects has a specially religious rôle in this connection, for they are but the insignia of the dignities of the living which they had to assume at death in readiness to present themselves before their ancestors.

The *Chou Li*, however, makes things rather clearer, for it says: "When there is a grand funeral service he serves as assistant in presenting the jade to the defunct prince as well as for the jade placed in the mouth. The presents must be the *kuei* and the *pi*." Under the Hans the mouth jade was the flat and smooth undecorated cicada, described in chapter X, shaped so as to resemble a tongue (plate 35).

At one period, possibly in Han times, the nine apertures of the body were stopped with jade. "If there is gold and jade in the nine openings of the corpse it will be preserved from putrefaction," and again, "At the opening of an ancient tomb, if the corpse has the appearance of life it indicates that there is a great deal of gold and jade within and without the body."

The dead person's face was given thin oval eye-pieces of jade, sometimes translucent, pierced at either end in a way to admit of attachment to a cord encircling the head (plate 35). The nostrils were stopped with octagonal plugs resembling cribbage pegs, the ears were stopped with circular but somewhat longer pieces, while considerably longer octagonal plugs were used for the remaining apertures of the body. These pieces of jade are difficult to acquire, as until recently when a tomb was opened they were thrown away as rubbish.

There are also small flat curved jades like miniature *hêng* which are pierced with two holes (plate 35). Dr. Laufer thinks they "were placed on the upper lip to cover and preserve the moustache."

The navel was treated by the undertakers as an opening of the body and covered with an umbilicus of jade. These objects are convex underneath to fit into the depression and on the surface they are sometimes decorated with clouds. Wu Ta ch'eng, illustrating apparently similar articles, calls them "cap buttons," but the umbilical jades appear to be smaller and not pierced from side to side at the back for silk as are those for attachment to a cap.

In addition to the jades mentioned, Dr. Laufer illustrates some others the Chinese call tongue amulets, which possibly might be tiger claws, or mere conventional representations of the Tiger of the West to be laid to the west of the corpse in less important or expensive burials. He also reproduces other corpse jades which the Chinese say were used for the preservation of the teeth, to which they were tied, but this interpretation lacks evidence or probability to support it. We shall not know the exact nature of the jade spatula for supporting the teeth or the angular jade head-rest, both mentioned in the *Chou Li* as appertaining to the corpse, until they are acquired and recognised by some collector.

RITUAL JADES

The burial of the six ritual jades was practised as far as we know throughout the Chou dynasty and probably went on intermittently through Han days. It is unnecessary to describe the shape of these pieces, which were similar to those used in sacrifice. Apparently all six ritual jades designed for funeral use were pierced to admit of the passage of a silk cord. A commentator says, " The *kuei* was placed on the left of the dead, the *chang* at the head, the *hu* to the right, the *huang* at the feet, the *pi* under the back, the *t'sung* on the abdomen." There does not appear to have been any special *pi* for the dead, but the *ts'ung* employed in funeral rites was possibly of the flat type illustrated on plate 32. It seems improbable that a tall *ts'ung* would have been used for this purpose. Of the two flat *ts'ung* on plate 32 the first is of a rich yellow-ochre shading to orange. The inner cylinder is less than an inch in depth, and the outer band a little more than half an inch in depth, the decoration consists of a *t'ao t'ieh* mask at each of the four angles supported by conventional recumbent silk-worm ornament. The object without being polished is rounded and worn and the cutting is slight. This may be an example of a burial *ts'ung* of Han days, as the combination of shape and ornament forbids us to assign it to classical times. The texture is characteristic of much so-called Han jade, that is to say it is not agreeable to the touch. Jades already of considerable age are sometimes doctored by dealers to acquire a colour not their own, a change that is perceptible sometimes to the tactile sense though it eludes the eye. Another example of these flat *ts'ung*, illustrated on plate 32, probably belongs to an earlier date, since it evokes in us the feeling of another age to which the outer discontinuous band of its decoration also points. The rectangles, it will be observed, appear to be clamped on to the central tube and are ornamented with strappings and star.

CHAPTER VII

SEALS, MUSICAL INSTRUMENTS, AND MOUNTAINS

CHAPTER VII

SEALS, MUSICAL INSTRUMENTS, AND MOUNTAINS

JADE SEALS

The character *hsi* originally meant some kind of a seal, probably a clay seal, as the radical at the base is *t'u* (earth). It was only with the advent of Huang Ti that the radical at the base was transformed from *t'u* (earth) to *yü* (jade), and from that time on the character served exclusively to designate *hsi*, the Imperial seal.[1] This shows that seals were in use in very early days, but perhaps it is too much to infer that Huang ti caused the first Imperial seal to be made of jade, though it would be in keeping with what we know of his iconoclastic temperament that he should take the most sacred substance particularly dedicated to religious uses and employ it to establish his own authority.

A famous seal belonging to this Emperor had engraved upon it in the writing of his minister Li Ssu an inscription which ran as follows : " Having received the mandate of heaven I have longevity and eternal prosperity."[2] It is described as being a 4-inch cube surmounted by a handle composed of five interlaced dragons. This seal naturally became a well-recognised symbol of authority. We read of a discontented vassal, the Marquis of Ch'ang Sui, counterfeiting the seal of the Emperor and that of the Dowager Empress in order to raise a rebellion and assemble provincial troops and cavalry to his standard.

The seal of Huang ti[3] was inherited by the Han Emperors who called it " the Seal that transmits the State." An apparently fantastic presentation of its inscription appeared in the *T'oung Pao*, together with an article by Dr. Hirth.[4] The story of the adventures of this seal between the Han and T'ang dynasties is curious. In the Han annals it is stated that the usurper Wang Mang, who seized the throne in 9 A.D., ordered the seal to be taken from the Empress Dowager.[5] In anger she hurled it to the ground and a corner was chipped off. Many years later (191 A.D.) Soen Kien, going to sweep out the Ancestral Temple of the Han dynasty, found the imperial seal in a well. Its adventures, however, were not over, for it subsequently became the property of the Wei ; then a Tsin ruler came to own it, and when he fled to P'ing Yang before the anterior Chou he left

[1] P. 1098, *Caractères Chinoises*, Dr. L. Wieger, S.J.
[2] For another version see p. 109, Vol. II, *Mém. Hist.*
[3] P. 109, *ibid.*
[4] P. 139, Vol. VI, *T'oung Pao.*
[5] Pp. 109–10, Vol. II, *Mém. Hist.*

it behind him. Later, when the anterior Chou were beaten (329 A.D.) by Eastern Tsin, the seal changed hands again. After many other adventures it was finally handed over by the Sui dynasty to the T'ang rulers and became part of their regalia. From these stories, even though they may not be true in detail, it will be seen that the imperial seal was of great importance as the emblem of sovereign power. That it was also an object of reverence we can gather from reading Se Ma Ts'ien. " Ch'ao k'ao invites Tse Ying to purify himself on entering the Ancestral Temple to receive the jade seal " ;[1] and again, " Tse Ying, mounted on a white car, knotted the cord round his neck and took hold of the insignia of jade and the seal to assume his dignity as Emperor."[2]

The wonderful collection of treasures in the museum of the Emperor Hwei Ts'ung of the Sung dynasty was probably dispersed and the seals in it made use of by the Mongols in establishing their rule. Wu Ta ch'eng gives woodcuts of some seals, most of them with dragon handles, a few with tortoise handles, and ten of these have Mongol inscriptions, having evidently been cut down to supply a fresh face for the engraving. The seal illustrated on plate 36 is exactly like one of those figured in Wu's book ; it has the same inscription but it is not an imperial seal (*hsi*), but a seal for common official use (*yin*). It is an exquisite object, carved of alabaster-like translucent jade of fine texture with numerous streaks and spots of red-brown on the surface. The dragon is instinct with energy, the cutting of the head particularly is fine and secure. It has one horn, and its tail is curved back along its spine to join the mane. The hairs of the tail are represented by a number of finely cut lines ; similar tufts of hair are on the chin and shoulders. The base on which it is set is just under an inch in height and must have been cut down from its original size, as the side of the remaining square surface measures $2\frac{1}{2}$ inches. Although it has the feeling and appearance of a Han design, just as the companion piece on the next plate has the feeling of a T'ang design, it is difficult to date this seal with any confidence.

The shape of seals has never altered, modern seals present us with the same rectangular base, the same dragon ; but apart from actual cutting and the actual condition of the stone itself there is an indefinable quality in the design of the dragon which may justify us in saying that this is earlier than that, this has a Han feel, this is characteristic of T'ang art. In Han times the cubes were surmounted with carefully carved handles in the shape of a dragon, tiger, or legendary bird ; in T'ang days the seals were of the same shape, but the tortoise sometimes replaced these creatures ;[3] in

[1] P. 216, Vol. II, *Mém. Hist.* [2] *Ibid.* [3] P. 247, Münsterberg.

Sung days the handles became more elaborate, and Kylins, fish lions, and other fantastic animals were chosen. The sides also of the cube were sometimes engraved with dragons and phœnixes. In far later times, in addition to the official seals, purely ornamental seals of skilful workmanship, mere objects of luxury, were made. The larger seal on plate 37 is made of pale green jade discoloured in places; it is of less fine jade than the example already described. No longer a cube, for it has been cut several times, it now only stands $1\frac{1}{8}$ inches high, whereas its face measures $4\frac{1}{8}$ inches square. The dragon forming the handle is two-horned, its scales, including some on the tail, are represented by incisions, and a mane is indicated on the head, but there is none on the shoulder. The space between the dragon's fore and hind legs is occupied by a circular aperture which exactly fits a finger, but which may have been intended for a silk cord. The design of the handle is spirited if conventional. The figures of dragons on the vertical sides of the base seem to be an afterthought and to belong to a much later date. The inscription on the base reads, " Treasure of the Chi Hsi Palace." This palace is referred to by Yü Chi, a famous calligrapher and poet of the Yuan dynasty.

In the *Ku yü t'u p'u* is a handle of a jade seal of the Sung period representing a horse in full relief tied to a post. The seal is said to have been used by the Emperor Hai-tsung (1101–1125 A.D.), whose collection of seals has already been alluded to. The carving is ascribed to a certain Wang Yu, for whose work the editors of the Catalogue express a deep admiration.

On plate 37 a small seal surmounted by a tortoise is figured. The cube itself does not appear to have been cut down, but it has had an inscription roughly scratched upon it recently. The tortoise is admirably designed and carved, and though Wu Ta ch'eng illustrates several seals with similar handles in his book the seal is of a type rare in Western countries. On plate 36 is shown a wrist-rest, on the base of which an inscription has been cut in seal characters. It is of black jade 5 inches long and 3 inches wide, and massive in a way that does not appear in the profile photograph. On one side an animal's head emerges from the stone biting the sacred fungus, on the other the tail and hind legs are to be seen. The top surface consists of a grooved depression in which the wrist of the calligraphist must have rested comfortably in hot weather.

MUSICAL INSTRUMENTS

Under the heading musical instruments we include resonant stones, flat bells (plate 38), and drums (plate 39), but not jade flutes, as these were

adopted from Europe and probably were not made in jade until the 18th century.

The word *ch'in*, which covers resonant stones, sounds like another word meaning good fortune or happiness, and gradually the bell became a present for good luck. In Pekin it forms part of a bride's dowry.

In very early times music was venerated and widely cultivated in China, because by its means it was supposed that human beings could put themselves in touch with (1) spirits of lakes and rivers, (2) mountains and forests, (3) high and low cliffs, (4) plain and high lands, (5) spirits of the terrestrial order, (6) with the spirits of the celestial order. In the *Shu King* it is stated " the resonant stones were one of the means by which Heaven is in communication with the emanations of the five elements."[1] Moreover, all nature, according to Chinese philosophy, being fundamentally harmonious, music was thought to be a bridge between man and the feathered community, the furred community, the carapaced community, and even with the stars of heaven. The striking of sonorous stones provoked also the descent of the spirits of the ancestors to their tablets and reminded them of their duty to their descendants. Again, such sounds generated magic influence for frightening away evil emanations. The moral impulse of music was also recognised. Se Ma Ts'ien says: " Sonorous stones give out a clear sound which evokes the sense of duty. The sense of duty awakens the idea of death. When the sage hears the sound of the sonorous stones he thinks of the officers who have died for their country."[2]

Ceremonial dancing often accompanied the music. For example, on the day of the Summer solstice and also on the day of the Winter solstice stringed and wind instruments were both used, and set dances were performed with hands folded inside the sleeves. When the Emperor went to the Hall of the Ancestors to worship a particular tune was played;[3] it was repeated when he withdrew. All ceremonies appear to have been timed by music; even bowings, prostrations, walking, and shooting. Sacrifices were made with hieratic gestures to the sound of the drum and the flute. According to the *Chou Li* the Master of Music taught "little dances" to the "sons of the state," that is, to the sons of court officials. One of these dances was executed in honour of the Four Seasons; another, or possibly it was the same dance, was that of the Four Regions. This appears to have been military in character and was condemned by Confucius as " barbaric "; soldiers armed with swords, bucklers, pikes, and wearing feathers and skins, joined in it with drums and cries; some of the drums were covered with

[1] P. 33, Vol. I, *Tcheou Li.* [2] Vol. III, p. 277. [3] P. 37, Vol. I, *Tcheou Li.*

alligator skin and some with fish skin. Amongst these dances were " the dance of the parti-coloured silk," " the feather dance," and the " phœnix dance."

Flat jades in the shape of bells were in use at a very early date, as is shown by the bone bells in the collection of Shang objects found in Honan. There were, it appears, two principal classes of resonant stones (*ch'in*). One, a stone cut in the shape of a carpenter's square, but in the form of an obtuse angle, with two limbs, the longer of which was known as " the drum." There was a hole at the apex through which the cord for suspending the stone was passed. Musical stones of this kind are still employed during ceremonies performed in the Confucian temples. The longer limb is struck with a hammer to emit a single note at the end of each verse of a litany.[1] Sixteen of these stones are sometimes suspended in two equal rows on a wooden frame all of the same length and width but differing in thickness. Sometimes these resonant stones were suspended from a *hêng* or dragon bar in jade. On plate 40 is figured a very fine example of such an object. In colour it is yellow-umber and dense brown, and it is pierced with two holes at either end for the passage of cords. The general design of the two fish is bold; the conventional mane flows rhythmically, and the lines of the scales are arranged so cleverly that one hardly is conscious that at one point the movement of the lines is reversed. In date it appears to be Han.

The Master of Sonorous Stones had under his charge not only the scale of carpenter's squares, but also innumerable flat representations of bronze bells which were struck like a gong. Our very word " gong " is derived from the note *kong* in the Chinese scale.

A remarkable specimen of a jade bell is illustrated in Dr. Laufer's book; it is of Han date, carved in Ch'ien Lung days. On plate 38 is to be found a small jade bell less than 6 inches high which is probably Chou in point of date. The material, which is much weathered, is deep green jade with passages of brown. The decoration consists of three bands of flattened knobs dividing the bell into four spaces, called respectively the *wu* or dance, *ch'ing* or ring, *k'u* or drum, and *yü* or flare. These bells were made according to a carefully thought-out measure. The bands of exterior ornament were known as *ch'uan*. Under the T'angs there seems to have been a regulation that in the worship of *T'ien* and *Wu ti* the *ch'in* should be made of stone, but that in the ancestral temple of the palace the *ch'in* should be made of jade.

Several kinds of drums were in use; for example, we read of the " thunder

[1] P. 327, *Jade*.

drum," the " war drum," and " the spirit drum." The object on plate 39, which is supposed to be a miniature finger drum, probably served as a votive offering in some temple. Little sleeve drums are mentioned, possibly this, which is but 4½ inches high, is one of them. It is made of pale olive-green jade, which from burial has assumed a golden bistre tinge over most of the surface. In shape it is a tube with a slightly contracted waist from which springs a circular flange projecting from the surface dividing the tube into equal sections. Each section is itself divided into four by three slight ribs. Of the sub-sections thus formed the three outer ones in each case are smooth and unornamented, while the inner sections, which are slightly deeper than the outer sub-sections, are decorated with numerous parallel incised lines running round the tube. The circular projecting flange is divided into four segments by small projecting knobs, each grooved in the centre of its outer edge. Two pairs of tiny holes are pierced on opposite sides through the flange, close behind two of the little knobs. One end of the tube is unpierced, the other pierced with four small equidistant holes. It has been suggested that this object is a finger drum, and that the fish skin forming the surface of the drum was stretched over the pierced end of the tube and kept taut by strings passed through the holes above noted. The workmanship of this object is fine, the cutting accurate, and the finish of high quality. It is impossible to assign a date to this, though one would suggest that it may be pre-Han.

JADE MOUNTAINS

A Ming verse writer, Kiao Yü, tells us that during the Ch'eng Hua period in 1482 a box was discovered in the Temple of the Sovereign of Jade on the Mountain T'ai Shan, containing sixteen jade tablets. These were inscribed with a prayer offered up in 1008 A.D. by the Emperor Ch'en Tsong when he made the sacrifice to the Mountain and to the Sovereign Earth. In the year 1747 a second discovery of tablets was made bearing prayers inscribed upon them, also dating from 1008.[1]

T'ai Shan is an historic spot for the jade collector. It is the mountain of the East, and on it is situated not only the Terrace of the Great Bear, which constellation, as we know, is bound up with the worship of the East, but also the temple of the Emperor of Jade, the Supreme divinity of Taoism. The mountain remains the objective of many pilgrimages.

It was the habit of Emperors from earliest days to make the *feng* and *shan* sacrifices on this mountain. But these sacrifices were interrupted towards

[1] *Le T'ai Chan*, pp. 55–6, T. 21, Conférences du Musée Guimet.

the end of the Chou dynasty, and we find that by 110 B.C. it had been forgotten how they should be carried out. For example, we read how the Emperor Hiao Wen (140–87 B.C.), on being told by the magician at his side that Huang Ti after having accomplished the sacrifices *feng* and *shan* had become immortal, endeavoured to carry out the same sacrifices and share the same blissful fate. In 110 B.C. the Emperor ordered the sacred utensils destined for use in carrying out the ceremonies *feng* and *shan* to be made. When they were completed he showed them to the literati of his court, who said they were not conformable with those used in antiquity. The Emperor thereupon dismissed the literati, but carried out the sacrifice according to his own notions.

His main idea seems to have been to make a stone box to contain jade tablets engraved with prayers. Wise men said he must not hide the jade within rough stones, but in finely worked stone " blue without fault," and the box to contain the jades was hollowed out of a quadrangular block of stone. Another difficulty was with the correct incision of the tablets, the seal makers of the day being incapable of cutting the prayers on the jade slabs. The Emperor feared he would have to write them on the jade in red varnish, but finally there was discovered a man who could cut the inscription, the terms of which were kept secret. When the tablets were ready the Emperor was carried to the top of the mountain, which he reached shortly after midday. After changing his clothes, he stood in his place at the altar, and taking the jade tablets in his hands he sealed them up himself within the box which was then buried. Had only Se Ma Tan, the Grand Astrologer, lived a few more months, we should have had a good account of this particular ceremony; unfortunately he died just as the Emperor was setting out for T'ai Shan, and his son Se Ma Ts'ien had to seek retirement for three years to mourn him.

This sacrifice was repeated by this Emperor in 106, 102, and 98 B.C. We read of it again at intervals in 50 A.D. and 666 A.D. In 695 A.D. the Emperor Wu Tso Tien offered *feng* and *shan* on the central Peak. The *feng* was performed on ascending, the *shan* on descending. These occasions were public solemnities with Emperor, ambassadors, officers, and women attending, but " owing to abuses " the women were excluded after 1008 A.D.

Chavannes gives a plan in his book on T'ai Shan of the jade box with the tablets used in the ceremony; they are strapped and rectangular in a style it would seem derived from the early *ts'ung*.

To-day, although no *feng* and *shan* sacrifice has been carried out since

the year 1008, the cult of T'ai Shan is widespread. In all villages of any importance there is a temple dedicated to this deified mountain which contains many votive tablets. In the 2nd century of our era men believed that disembodied souls went back to the T'ai Shan as into an underground Elysian field. A poet of the 3rd century says: "My life is declining. I have a rendezvous with the Eastern Peak."

Mountains were one of the marvellous objects of good augury. Originally the abode of deity—"the hill from whence cometh my help"—they later became themselves the divinities. The T'ang Emperor Huan Ta Tsung canonised T'ai Shan and made him a god, a king "equal to heaven." The Sung Emperor Ch'en Tsung, who made the last *feng* and *shan* sacrifice, made it the mountain of a "good and holy king equal to Heaven." Three years later it was made Emperor and given an Empress who became a fashionable deity in Ming days, a special building being erected in her honour in 1635 at the foot of the hill called Hsiao t'ang shan. The goddess, for such she eventually became, is seated and holds in her hands the authoritative *kuei*. As head-dress she has three winged birds, one on either side and one in the centre. She is known as "the princess of the coloured clouds," and a great many temples are dedicated to her. She is now generally accompanied by two other goddesses, one bearing an emblematic eye, the goddess of good sight, and the other the giver of children. Such statues are often surrounded by *ex voto* eyes and babies. There are also sometimes associated with these three the six protective fairies of maternity, but it would be a digression to dilate on these Taoist divinities which play a large part in women's lives in Southern China. Taoism, after all, was but the crystallisation of human sentiment and psychology.

To return to T'ai Shan himself in Ming days. In 1532 we find the Emperor praying to the Mountain for a son, and read of prayers offered for rain and thanks given for harvest. We find also that it was informed of the setting forth of the Imperial armies, and begged to transmit a request to Heaven to preserve the troops from pestilential emanations and to cause their safe return. Whenever public calamities occurred the Emperor began by accusing himself of want of virtue. It is a root idea in Chinese religious psychology that physical calamities have as cause moral delinquencies, and the Emperor is responsible for the sins of his people, as if he only governed well all would act rightly. We find the Emperor in Ming days reminding the god of T'ai Shan that he, too, is not beyond reproach; if sacrifices are offered and honours poured on him it is because

his protection is counted on. In betraying confidence placed in him he ceases to merit attention. He is not, of course, the cause of calamity, but as it is his duty to collaborate with heaven in the prosperity of living beings, it is reprehensible in him not to remedy scourges promptly. Chavannes quotes an Emperor saying in 1455 : " If it is by my faults that I have attracted these calamities I do not decline personal responsibility, but for the transforming of misfortune into fortune it is truly, O God, your duty to apply yourself to this. If a fault is committed and you do not accomplish a praiseworthy act you will be more guilty than myself. If, on the other hand, you transform misfortune into fortune who will equal you in merit ? "

Mountains, according to *Ku yü t'u p'u,* were engraved on girdle plaques in the T'ang dynasty. It is on record in the *Kin shih,* or annals of the Kin dynasty, that " in the 26th year of the period Ta-Ting (1186 A.D.) a great-grandson was born to the Emperor ; in celebration of this event a banquet was given in the K'ing ho Palace, on which occasion the Emperor presented the infant with a set of mountains carved in jade. Such sculptured jade landscapes are known under the name ' longevity mountains.' "

Further, we read of an artificial hill of jade being erected in the Palace of the Mongol Emperor in Pekin.[1]

[1] Bretschneider in *Chinese Recorder,* Vol. VI, 1875, p. 319.

CHAPTER VIII
VESSELS OF JADE

CHAPTER VIII

VESSELS OF JADE

Oderic da Pordenone, the friar who started in April, 1318, on his journey through Asia, wrote: "The palace in which the Great Khan dwells at Kambaluk (Pekin) is of great size and splendour. In the midst of the palace is a certain large jar more than two paces in height, entirely formed of a certain precious stone called Merdacas and so fine that I was told its price exceeded the value of four great towns. It is all hooped round with gold, and in every corner thereof is a dragon represented as in the act to strike most fiercely, and this jar has also fringes of network of great pearls hanging therefrom, and these fringes are a span in breadth. Into this vessel drink is conveyed by certain conduits from the court of the palace, and beside it are many golden goblets from which those drink who list."

At the fall of the Mongol dynasty the jar described by Oderic disappeared. It was found again in the 18th century stripped of ornament in the kitchen of a Buddhist monastery, where it was used as a receptacle for salted vegetables. The Emperor Ch'ien Lung bought it for a few hundred ounces of silver, and in its honour composed an ode telling its story to be engraved inside the bowl.

It was a tall bowl with a flat bottom and upright sides, shaped like one of the large pottery fish bowls called *yu kang* which the Chinese use in their gardens. The dimensions were 4 feet 4 inches in height, 7 feet 2 inches in circumference, 3 feet 6 inches in diameter. It held forty quarts of wine and was stated to be a relic of the Tsin or T'ang periods. A three-clawed dragon emerging from the water and soaring into the clouds was carved on the surface of the jar, which was of white jade with moss-green marks and emerald speckles.

In the *T'ao Shuo* we read that "the cups (*chan*) of the ancient Hsia dynasty were made of carved jade." This perhaps is why the original form of the character is written with the radical *yü*. The common modern form has *min* (vessel) as a radical.

In the *Chou Li* we read of "odorous wine poured from a vessel of jade," and of "rice offered in a vessel of jade." On plate 41 we illustrate a serpentine pot with handle and dragon spout, which appears to correspond in some respects with a vessel used in Chou days for making a libation of wine before the ancestors. This aromatic wine was poured on to the earth without being drunk. These libations were only made in the sacrifices of the Ancestral Hall; in other words, they were offered to the human predecessors of the person making the libation. The commentator

Ch'ing Ngo, explaining a libation vase, says: "It consists of three parts, the dragon mouth, the basin or vessel containing the aromatic wine, and the handle"; he adds that this vessel is used for libations to spirits. "The centre has the shape of a basin, and the handle is a *kuei* of jade."[1] It seems probable that the commentator did not derive this vessel from his imagination, but described something before his eyes as he wrote.

The Emperor alone, it appears, was allowed to use a jade pot for this purpose; the governors of provinces might use serpentine pots or serpentine pots with jade spouts. The well-designed vessel on plate 41 is carefully executed and pours readily with a quarter turn of the wrist. The surface is smoothly polished, and the cutting of the dragon spout is sharp and spirited. There are four incised lines round the mouth of the vessel, but otherwise it is devoid of ornament. The *kuei* handle being set at a slightly obtuse angle to the spout causes the liquid to flow away from the person offering the libation. The sides of the vessel are thin, and it is just possible to see light through the bottom of it. The type makes a special appeal to jade collectors, for similar pieces in jade must at one time have been in existence and may still be found.

We further illustrate on plate 2 a rectangular vessel which may be of the kind used for offerings of rice. Very few such early jade replicas of bronze forms have survived; possibly few were made in Chou days, though many centuries later, under the Sung, it became usual to copy altar jars in jade. The design, consisting of *t'ao t'ieh* and scroll ornament, is very bold. The sides are alike, but the ends are different, one representing a tiger's head, the other a form vaguely recalling the head of an ox. A rough place marks the spot where the handle, possibly in the shape of a *kuei*, has been broken off. The material of this object, which possibly is unique, is brown jade with bistre patches caused by decomposition.

In the *Chou Li* we read further of grain for sacrifice placed in a jade vase. When the Emperor performed the ceremony of tillage and the sacrifice to the terrestrial spirits wine was not poured out upon the ground, but was offered up in a jade vessel.

Of the Emperor Chow Sinn (1154–1122), a person of amazing physical strength, reputed to fight wild animals with his hands, the following story is told to illustrate his degeneracy. The annals say he invented ivory chopsticks, and his uncle Ku'i on hearing of this said, sighing: "To-day he wants ivory chopsticks, to-morrow he will want a jade cup, and then as food he will only want bear's paws and panther tripe!" This allusion

[1] See *Tcheou Li*, Vol. II, p. 522.

to a jade cup perhaps means that the Emperor would use for domestic purposes what was designed for religious purposes.

We cannot hope to offer an illustration of a Chou cup, but one presumably of the T'ang dynasty is reproduced on plate 42. This cup with a handle is a very interesting piece. Unfortunately it has been through a fire and is what is known as " burnt jade," that is to say jade that has the appearance of old ivory. It is a bronze form adapted for use, presumably as a wine cup. It is solidly made and has a strong foot rim. The decoration is first a band of triquetra ornament, then three lines of rib pattern, and below these conventional designs from bronze vases. The handle shows traces of having been derived from the *kuei* and ring, and it is decorated with silk-worm pattern.

The Emperor Hiao Wen once sent for one Sui-yuen P'ing who could " perceive emanations " from afar. The seer advised the Emperor to build five temples north of the river Wei, and he suggested that the Chou tripods should be brought out, and that then there would be " the apparition of the perfection of jade." The Chinese called the perfection of jade a kind of jade that only appeared when the five fundamental virtues were practised. The perfection of jade is mentioned in the Treatise on the marvellous objects of good augury in the History of the Sung. It is represented under the form of a square tablet in the bas-reliefs of the posterior Han. " The perfection of jade " made its presence known in 163 B.C. to the seer Sin yuan p'ing. He immediately sent a man bearing a cup of jade to the Emperor with this message : " O Emperor ! the emanation of a precious jade having reached me, I looked and in effect I found this jade cup which I present to you." On the cup was the inscription, " May the sovereign of men have a prolonged longevity."

Another vessel, a jug on plate 8, has delightful surface qualities derived from long use. Carved out of jade of fine texture, which may originally have been blue-green all over, it is now greenish yellow in tone with blue-green near the base. The shape of the vase is a compressed oval, a ring with a rudimentary *kuei* forms the handle. There is an incised band of meander-pattern ornament at the lip and the base of the ring, while the principal band of ornament displays on a hatched background the triquetra and another conventional pattern.

The two-handled bowl on plate 43 is a typical Sung copy of a bronze vessel. It is of greyish jade, the interior much greener than the exterior. As will be noticed, this bowl has a projecting and slightly flaring foot ring and lip, both decorated with meander pattern. The body of the bowl has

an elaborate decoration of *t'ao t'ieh* on a meander ground. The handles consist of two dragons' heads with open mouths, from which fall two arches with silk-worm design incised on either side, and the same pattern rather differently treated on the back.

A very large jar with two handles standing a foot high is represented on plate 44. The material is grey jade with umber and greenish lights, giving the effect of marble with a slight black striation. For its great size it is thinly cut and is dimly translucent. The cutting is fine and sharp, the decoration is composed of the usual *t'ao t'ieh*, cicada, and key pattern. It was designed probably for some stationary purpose, such as service on an altar.

The two-handled cup on plate 42 is of burnt jade. A few traces of the green of its original colour are still visible. The hydras, carved with great skill, boast of two long manes and two curls to their tails.

A shallow dish of rather unusual shape and with a high and solid foot ring is seen on plate 43. It is a big, rather clumsy object some 9 inches across, cut in jade, now roughened by exposure and hard use. In colour it is greenish brown on the surface, tending to ochre underneath. It may be a Sung or, more probably, a Yuan rice dish.

A very small brush pot, which is characteristically Sung, is shown on plate 30 to display the exquisite design and carving of its three-tailed hydra.

The famous fruit dish of the T'ang dynasty belonging to the Miss Alexanders is illustrated in colour on plate 7. The reproduction is so accurate as to make a detailed description of its points redundant. Collectors, however, should note that there must have been in China a period when it was the custom to fashion large plates and dishes in jade for the table of the Emperor and his princes. Another fine dish exists in the Stadt Museum at Gotha; it is nearly 11 inches in diameter and in colour is sage-green flecked with white. It shows marks of work and marks of wear, and probably dates back to the T'ang or at latest the Sung dynasty. Its history is unknown; it does not form part of the Hirth collection, but was bought at auction some years ago for a small sum by the Director of the Museum.

The difference between the soft, appealing quality of nephrite and the brilliant, assertive quality of jadeite is well brought out in the last of the coloured plates in this volume. The nephrite jug (plate 8), as we have already pointed out, may at one time have been blue-green in colour, but

now is stained to a yellow-green tinge which lessens its beauty to the eye, yet to the touch it still reveals a jade of the finest texture and sheen. It is unknown when jadeite first came to be worked in China, but the brush pot companioning the jug on the coloured plate alluded to is T'ang in design and possibly Sung or Yuan in workmanship. The representation fully brings out the luminous quality and imprisoned lights of the material.

CHAPTER IX
ANIMALS IN JADE

CHAPTER IX

ANIMALS IN JADE

The Chinese still divide the day into twelve periods of two hours, each of which is named after an animal of the zodiac. Beginning at 11 p.m., the time between that hour and 1 a.m. is known as the hour of the rat. In succession to the rat come the ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock or pheasant, dog, and boar. It is tempting to divide these animals into categories and form cut-and-dried theories as to the successive times of their introduction. For example, it has been suggested that the dragon and the tiger, the tortoise and the bird formed the earliest cycle, but that the dragon and the tiger had a longer history than the tortoise and the bird. Again, it has been put forward that the second cycle consisted of the six domestic sacrificial animals, the boar, ox, dog, sheep, cock, and horse; that the third cycle added the pheasant and the dragon to this series, and finally that the twelve animals in use to-day date only from the 1st century of our era.

In studying Chinese objects as a collector you find yourself involuntarily forming theory after theory which seldom work out to any satisfactory conclusion when they are tested by you against the knowledge acquired by you in your search for objects. There is too little systematic knowledge yet available to form an explanation of the facts, with the result that the zodiacal animals remain as much a puzzle as the varying types of *kuei*. It can safely be stated that the dragon and tiger constellations which ruled over the two halves of the year were figured from extremely ancient days, but how are we to be certain that images of the tortoise, even if that animal did not signify a constellation, are not equally ancient? The tortoise and the twin fish appear to have been found among Shang bone relics in a form which suggests that it was already stereotyped and traditional. At the time when the cult of earth and the four regions was introduced the tortoise symbolised the North and the bird the South, while the two great symbols, the dragon and tiger, which had dominated the hemispheres for centuries, found themselves reduced to typifying a quarter only of the circle of the horizon, the regions of the East and West. This fact is consistent with the contemporary introduction of all four signs.

The rat, which is said to be of the latest cycle, is found as an amulet in a form that testifies to its origin in the Chou epoch, plate 48; and what conclusion are we to reach regarding the ram which decorated Shang bronzes, though the horse, which supposedly is coeval, does not itself ever appear on bronzes? Chinese things possess an explosive vigour that

shatters theories in an unexpected manner. Taoist modification of the twelve signs or Taoist addition of animals within the cycle may account partially for the lack of simultaneity in the arrival of the types on the scene ; yet in spite of the fact that during millenniums the use of amulets in China has been common, the practical fact for the collector to note is that of the six domestic, sacrificial animals—the horse, ox, sheep, dog, boar, and cock —the sheep and boar have been found in examples dating from a time before our era ; the horse and ox, seemingly, do not appear before the advent of the Hans, the dog with the T'angs, while the cock does not occur at any date, unless some of the bronze birds known as owls are really cocks. The absence of any recorded representation of the hare, serpent, or monkey in primitive form does not exclude the existence of archaic examples of these creatures which may be signalled from day to day. The dragon and tiger have been made from pre-Shang days until the 19th century, for they are still seen on pendants on coral necklaces as one of the omens of good fortune for the Chinaman's day.

OXEN

A department of the Chou administrative system was dedicated to the state oxen. Their welfare was the business of the Master of the Oxen, who had to see that fat beasts of the right colour were forthcoming for sacrifices. The ox took precedence of the horse as the first of all victims, for it alone among the sacrificial animals could be red in colour.

For sacrifices having reference to the male principle a red victim was chosen ; for sacrifices having reference to the female principle a black victim. When sacrifices to the mountains and rivers were made, a victim of the colour " of the country " (region) was selected. For a sacrifice to the Five Sovereigns we read that the victims were tied up in separate stables and fattened for three moons, and when the sacrifice to the ancient Emperors was made the same feeding up and seclusion were practised. Oxen were sacrificed at funerals and on " the arrival of distinguished visitors at court to partake in an Imperial banquet." They were also ceremonially slaughtered for the nourishment of troops on the march. A piece of wood was fixed between the horns of these sacrificial beasts to prevent them from doing hurt to anyone. They were washed and groomed before they were taken out amidst songs and dances and led by a cord through the nose to be killed.

Each time that there was a durbar of princes, a rally of troops, or an escort for the Imperial progress, the Master of the Oxen had to provide beasts to harness to the war chariots as well as oxen to carry transport.

The large ox or buffalo on plate 46 is one of the most remarkable jade animals known, as well as being the fourth largest of jade objects. Its tint is sage-green flecked with white, and there are occasional cloud-like black patches on the surface. Together with the recumbent black mare on plate 6 this ox until 1900 stood in a corridor in the Palace of Pekin. It is uncertain in what age these two animals were fashioned, but they were transported to Pekin when that city, early in the Ming dynasty, was made the capital of China. The manuscript catalogue in the Palace dates them both as being of the Han dynasty, but some connoisseurs demur to this ascription for in the catalogue of the Burlington Fine Arts Club Exhibition of Jade held in 1913 the ox is said to belong to an earlier date than the horse, which is " not likely to be earlier than Sung."

" Both these great jades were used annually in a sacred festival. K'ang shi, inspecting the contents of his Palace in the early years of his reign, was shown them and enquired how it was that the Dragon horse that brought the Books of Knowledge from over the waves of the Yalu was not represented; a dragon horse was therefore made for the Emperor, with the Books of Knowledge at its side, of the then fashionable white jade."[1] The dragon horse still companions the green ox and the black horse in the collection of Mr. Raphael.

THE HORSE

The Master of the Imperial Stables had six types of horses to supervise. Thoroughbreds, war horses, ceremonial horses, draught horses, hunters, and " weak " horses,[2] by which phrase ponies are probably meant. These last were used in the precincts of the palace and gardens for light work only. The first category was used, it is said by a Han writer, to draw the jade chariot on those special occasions when the Emperor appeared in full majesty. This was the car in which the Emperor drove out to sacrifice to Heaven (*t'ien*). The horses drawing it wore twelve jade bridle pendants and a carved jade brow band. With the second chariot of state which was of gold the horses wore nine pendants. This chariot was used for the reception of distinguished strangers and also for members of the Imperial family " about to be invested with a principality." The third chariot was of ivory with red reins. The horses drawing it wore seven pendants. This car was used for a morning audience or for " persons not of the Imperial family who were to be appointed to a government." The fourth chariot was of leather. It had reins of black and white. The horses wore five pendants. This car was used for assaults-at-arms and for " investitures to the

[1] Burlington Fine Arts Club's Catalogue, 1913. [2] P. 269, Vol. II, *Tcheou Li.*

four military posts." The fifth is the chariot of wood. The bridle was of black leather and the bridle pendants were " swan " colour. This car was used for hunting and for " investitures granted in foreign kingdoms."[1] The Empress had five chariots quite differently constructed, and the Emperor, in addition to gala chariots, had five types of mourning car. A large stable was required to horse these Imperial vehicles for the various functions in which they figured.

To some degree the possession of horses and, moreover, of fine horses, was regarded in old China as an aristocratic privilege, and we read that whereas the Emperor had twelve parks of horses of six kinds, the chief of the feudal princes had but six parks of horses of four kinds. From reading the *Chou Li* we gather the impression that the thoroughbreds were reserved, perhaps, for Imperial purposes. In the spring a sacrifice was offered by the Master of the Stables to the First Horse, Ma-tze, in other words, to the ancestor of all horses typified in the asterism of four stars known as Feng.[2]

At the obsequies of an Emperor a horse was transported on the funeral chariot and buried after him, but on such an occasion the horse was not the only victim sacrificed. It appears, however, that the horse in this ceremony was known as the Tso-ling,[3] or spirit of the grass, and that the dead horse carried in the procession was wrapped in grass.

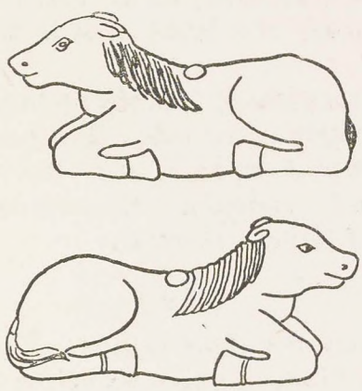
When the Emperor sacrificed to the Four Seas, the Mountains, and the Rivers, the Imperial Stud Master had to make ready a yellow stallion,[4] because yellow is the colour of the earth ; the spirits of the seas, mountains, and rivers being regarded as terrestrial genii. Again, when the great sacrifice of Earth (*Hu tu*) was made a black mare was immolated. To seal contracts and oaths a white steed was sacrificed and buried beside a copy of the deed or affidavit.[5]

The horse probably first appears in jade as an amulet, made either for those persons born under that sign of the zodiac or by owners and breeders of horses to guard against misfortune. Wu Ta ch'eng illustrates an amulet of this kind, " a horse made of variegated jade," which is reproduced on page 109.

In the Sung catalogue *Ku yü t'u p'u* (1341) two horses are illustrated. Dr. Laufer reproduces them in his book ; one of them is called " a piebald of black jade, a type horse of the T'ang dynasty." It is very badly drawn.

[1] Pp. 122–5, Vol. I, *Tcheou Li*.
[2] β, δ, ω, ρ of Scorpio.
[3] P. 256, Vol. II, *Tcheou Li*.
[4] P. 258, Vol. II, *ibid*.
[5] P. 119, *Development of Chinese Conceptions of Supreme Beings*, B. Schindler, 1923.

The explanatory note attached to this illustration tells us : " In the period K'ai yuan (713–742 A.D.) Wang Mao Chung offered as tribute five-coloured horses for employment in the cavalry." Anything embodying the five colours was lucky, and so these piebalds, therefore, would be regarded as of good augury. The Emperor Huan Tsung (713–755 A.D.) ordered like-



10

nesses of them to be represented in jade. The sculptors seeking five blocks of nephrite of the colours of the five cavalry regiments immortalised these horses, and the Emperor caused them to be set up on a square table.[1]

Dr. Bushell thought that the celebrated black jade horse in the possession of Mr. Oscar Raphael (plate 6) resembled one of the jade horses made for the Emperor Huan Tsung. We first hear of it as a treasure taken by Yung Lo to Pekin in 1420, and the story goes that it was used annually in some religious festival. A black mare was, as we have seen, sacrificed to earth (*Hu tu*), and it seems to me probable that this particular effigy represented a sacrificial mare of the type dedicated to earth and not a cavalry horse. As the only historic piece of black jade of any size it is remarkable both for material and workmanship. In style it appears to be undoubtedly T'ang. The mane is conventionally parted into neat wisps and three smaller locks hang over the forehead. A long tail undulating in waves round the haunches over the hind leg balances the mane.

Another fat little horse in the *Ku yü t'u p'u* (standing on apparently wooden legs, so stiff and unnatural is their attitude) is described as of a colour " like rouge with spots shining like peach blossoms mixed with light green." " Mane and tail are intact," says the inscription, " but the four feet were broken off. In the period Chih-Chih (1321–24, Yuan dynasty) the

[1] P. 245, *Jade.*

governor of Nan Hiung Chao Po-ang possessed an ancient scroll (with a picture of such a horse) which he exchanged for a porcelain vessel. The artisan Lin Kia-ming (using this picture as model) was charged with supplementing the missing feet."

Yet another horse in this catalogue forms the handle of a seal used by the Emperor Hiu-Tsung (1101–1125 A.D.). This is a very unusual position in which to find the image of a horse, as it is not in itself a symbol of authority.

The horse illustrated on plate 47 is probably from the T'ang period and is a spirited carving in grey-green jade. The mane and tail convention is of the same date as that of the black mare, but it is not so well fed and sacrificial a type of animal. Indeed it is far more like a war horse. It once was in the possession of General Gordon.

RAMS

There are comparatively few rams in jade. The heads and bodies of rams figured largely in Shang bronzes connected with ancestor worship, and a considerable number of ceremonies included the sacrifice of a ram lamb as an integral part of the ritual. We read in the *Chou Li* of a ram official or sheep official (*yang jen*) charged with the care of the sacrificial sheep and with the preparation of them for the altar. At the beginning of spring the blood of sacrificed animals was rubbed on the Emperor's jewels, the blood of sheep being specially auspicious for this purpose. The ram was one of the signs of the zodiac, and it is possible for the collector to find early zodiacal amulets, such as that figured on plate 48, in which is seen a fat-tailed ram lying down with legs doubled underneath it. This example has been burnt, but still retains something of its original quality. The surface is highly polished and the colour is grey merging into brown. The pose of the animal is naturalistic.

BOAR

On plate 21 the figure of a wild boar is portrayed. Collectors will notice that it is the same animal described by Wu Ta ch'eng as " a tiger " (see page 48). The essential features and characteristics of the animal are presented with extraordinary economy of incision. Snout, eyes, ears, legs, muscles of the back and tail are indicated, but this example is a little less naturalistic than that in the collection of Mr. Eumorfopoulos referred to on page 48.

The jade of which this boar is made is now of a dense ivory colour

traversed by passages of green. Another example in the same collection is of translucent green jade.

The wild boar was a favourite subject with early Chinese artists. Dr. Gieseler possesses a very early one completely naturalistic in type. Others of the same kind are met with in clay. It seems reasonable to suppose that the stylisised variety must have derived from a naturalistic original and also must have served as a badge of appointment to office. Quite a number of these standardised emblems has reached this country, some of which have been found in the hands of corpses.

WINGED LIONS

Among the monuments photographed by the Mission Victor Segalen are some magnificent winged lions. Twelve of these figures each three yards in length protect the Liang tombs. They date from the early part of the 6th century A.D. Though rather less ornate than the animal illustrated on plate 52 they belong to the same chimerical order, though the jade lion is probably three hundred years later than its stone prototypes.

The date of the introduction of the lion into Chinese art is not accurately to be ascertained. That the tiger was there from the most remote times we know from the bronze handles of bells of Shang workmanship. It may be that the sacred lion of India arrived in the train of Buddhism, or the Chinese figure may be derived from the winged lion of the Sassanians.

The Chinese had a pair of legendary animals peculiar to themselves, the *c'hi* and the *lin*, one male and the other female, the myths about which go back to early days. The figures themselves are familiar to everyone in their ceramic form as " a pair of Kylins." Whether they were ever made in jade is not known, but it is possible that the animals called winged lions may be variations of this mythical beast. Certain figures of chimerical animals were endowed with exceptional powers and performed special functions in guarding the living and the dead from the attacks of evil spirits.

Of the great variety achieved by the Chinese in their rendering of lions, winged and unwinged, we can only deal with a few types. The earliest is probably the gryphon, on plate 51. It appears in colour in Dr. Laufer's book, and by the kind permission of the Field Museum of Natural History in Chicago it is reproduced here ; it forms an indispensable example of the development of conventionalised animals.

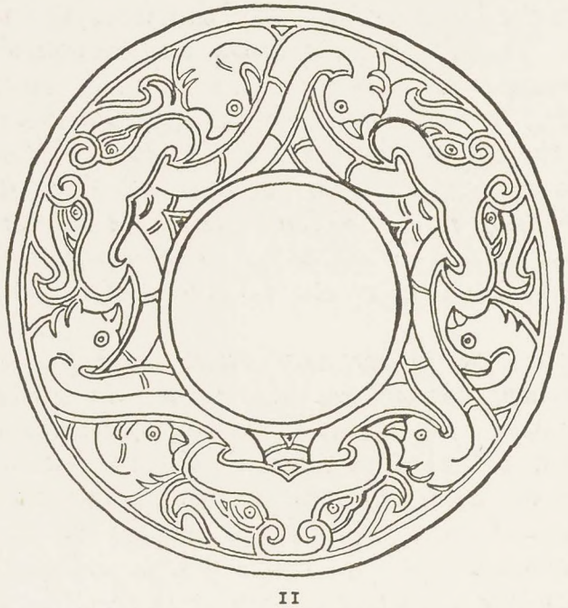
The winged lion, which has already been alluded to as the direct descen-

dant of the guardians of the Liang sepulchres, is a very well modelled jade of great spirit and distinction. By kind permission of the Curator of the Ost Asiatisches Museum in Cologne it appears in this book, together with another small unwinged " lion " biting its tail, which shows more affinity with the common kylins of Sung days than with the carapaced animals mentioned above.

An unusual type of crouching lion is figured on plate 47. It is extremely well rendered and is presumably Sung in workmanship.

BIRDS

During sacrifices in Chou days an official was on guard with bow and arrow to shoot at any inauspicious birds which might be seen in the air, such as



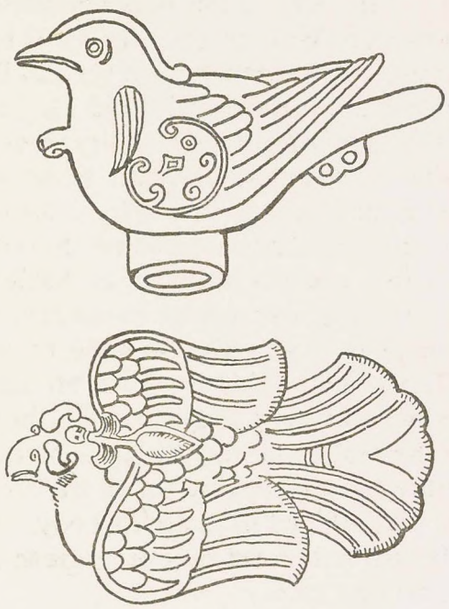
11

the crow and hawk. It was his duty to fulfil the same service at military reviews or durbars. There was also an official charged to net birds of ill-omen and another to pull down the nests of such birds in spring-time.[1]

Representations of birds of good omen occasionally figure in rites. The dove or pigeon bore this character. At one of the sacrifices a bronze bird bearing a vase on its back was used. It is known as the " dove chariot vase " (*chiu ch'e tsun*). Two wheels support it at the side and a smaller

[1] Pp. 210–11, Vol. II, *Tcheou Li*.

one at the tail, "adapting it," as Dr. Bushell says, "to circulate on the altar during the performance of the ancestral ritual ceremonies."[1] We read that a bird-shaped cup was in use at archery meetings, but of what material it was made is not stated. Possibly it was of jade, for the *I Li* says, "This cup being very noble is not often used."[2] In connection with funerals a bird (*luan*) chariot is mentioned in the *Chou Li*.[3]



12

In examining early bronzes in order to disentangle the designs upon them von Hoerschelmann[4] found but two kinds of birds, one with a thick hooked beak resembling that of a parrot and the other with a straight beak resembling that of a finch.

It is improbable that until Han days bird heads formed part of any jade decoration. The disc reproduced on page 112 from Wu Ta ch'eng's book has six birds' profiles upon it, but this author describes it as "a nine dragon pattern with three heads facing and six in profile." It is an elaborate interwoven design and as such is not likely to be early in point of date; one would judge it to be the work of an intellectual Sung craftsman, indicating confused traditions of symbolism. Dr. Laufer thinks that the combination of bird and dragon is a Han convention, and he gives illustrations of some

[1] *Chinese Art*, p. 83, Vol. I. [2] P. 104. [3] P. 28, Vol. I, *Tcheou Li*.
[4] P. 31, *Tierenornamentik bei Chinesen u. Germanen*, G. F. Muth, 1911.

flat thin dragons with birds' heads instead of tails. In these patterns he suggests we have " the motive of the dragon assisted by birds in moving the clouds and sending down beneficial rain." The intention, if rightly interpreted, is one suggested by developed thought and more probably Sung than Han.

Wu Ta ch'eng illustrates two " doves " (*chiu*) or pigeons intended to form the handles of sticks (12). Dr. Laufer does not allude to them, but they are pictured here, because in Western collections it is rare to find early jade birds. Their use seems to have been to form the handles of a short crutch. In some way the pigeon is connected with old age and state pensioners ; superannuated officials received gifts of wood-pigeons and turtle-doves as part of the perquisites of retirement. Short sticks with pigeon handles were given to old men in T'ang days to help raise themselves from the ground, the explanation being that the pigeon is the only bird that does not choke itself whilst eating, whereas old men are liable to do so. For this reason, too, it is said that pigeons were worn by old men as amulets. Possibly the bird illustrated on plate 50 served as an amulet ; it is presumably Han in point of date. The wings of this specimen are half extended and the feathers conventionally outlined by incisions. The head is curved towards the breast on which the beak rests, and the space between the beak and the neck forms an aperture for the cord by which the amulet was suspended. The feet of the bird are gathered in under its body. In colour the jade is grey-green on the breast and russet and olive-green on the back. Such specimens appear to be very rare.

CHAPTER X
DRAGON, CICADA, TOAD

CHAPTER X

DRAGON, CICADA, TOAD

THE DRAGON

Jade Dragons take many shapes. Some of the earliest ones seem to derive directly from the tortoise ;[1] others, again, have a good many of the characteristics of the royal sturgeon, the newt and the snake, while others bear no resemblance whatever to any animal.

The bone dragons found in Honan, which if authentic differ from all other dragons, are four-legged, carapaced, tailed creatures with a square snout, a long head, and flowing tufts lying back mane-like from either side of the neck as well as from the middle of the head. These bone figures of the Yin dynasty are covered with writing and are supposed to be the tools of the professional diviner. The character for rain, *yü*, appears on all these emblems in its primitive form, which proves that the rain and cloud significance of the dragon symbol was known in very early days.

As has been already stated, myths in China generally seem to be derived from astronomical sources, but objects connecting symbolical expression of myth with its primary meaning are very rare. In Dr. Gieseler's collection there is a dragon amulet in jade which is referred to later in connection



13

with the *ju-i*. Its body decorated with stars follows the curves of the constellation ; its head, which replaces the four stars (*feng*) of the constellation, is turned back to swallow the pearl of the moon. This myth lives on, for " in the Temple of Fayo at Pu-tu-ch'an one sees dragons trying to seize the pearl of fire suspended above the dragon door, and on the altar is represented a fish changing itself to a dragon."[2]

Modern scientific research has tended to identify the origin of the symbol with fossil saurians.[3] The discovery of immense prehistoric saurians in the I Ch'ang and Ping Shan gorges has made some people think that the ancestor of the dragon has been discovered. Others, again, have seen in the alligator (*Alligator sinensis*) the beast from which the Chinese derived their dragon. Dr. Gieseler, however, believes that the dragon is a complete stranger to palæontology, and that its present form in art is the result

[1] " Dragon and Alligator in China," R.A.S. *Journal*.

[2] *Die Baukunst u. religiöse Kultur der Chinesen*.

[3] *La Nature*, Aug. 26th, 1916. Journal of the N. China Branch R.A.S., 1879.

of a series of modifications and successive deformations of some other original symbol.

He contends that, in the first place, the Chinese word *lung* was mistranslated dragon by the early missionaries. They recognised in the representations of the *lung*, which they met with everywhere, something akin to the dragon of European fable and rendered the word accordingly. The true sense of the word *lung*, continues Dr. Gieseler, is a large migratory fish, none other than the sturgeon, the transformation of which into the Lung Constellation accounts for the use of the word in these two significations.[1] Having accepted dragon instead of sturgeon as the meaning of the word we also speak of the Dragon Constellation instead of Sturgeon Constellation. The metamorphosis of fish into heavenly body takes place according to Chinese mythology at the spring equinox. Such a way of thinking is not alien to the Chinese mind. In *The Small Calendar of the Hsia*[2] we read: "In the first moon the bird of prey becomes the turtle-dove; in the third moon the rats of the fields transform themselves into quails; if the rats of the fields do not transform themselves into quails there will be cupidity and evil throughout the Empire. . . . In the eighth moon the quails transform themselves into rats of the fields. . . . In the tenth moon the pheasant enters the rivers and becomes a large species of oyster. If the pheasant does not enter the great waters there will be many lascivious women in the Empire. . . . In the day of the great heat plants decompose and become glow-worms." Thus, out of a number of simple phenomena the Chinese deduced a metamorphosis of one into the other. Perhaps we are invited to concede a too liberal imaginative elasticity to the early Chinese mind in supposing that it could convert fish into stars, though they were apt to account for the appearance and disappearance of migratory and hibernating birds and animals by associating them with the mysteriously changeful character of the seasons which in their turn were directed by the stars.

To return to the Dragon Constellation *lung*, the Chinese noted that at 6 p.m. in the middle of the second moon the sun went down below the horizon and the moon rose up above the horizon simultaneously, followed by the stars of the heart of the constellation Lung. This equinox was the point of departure for the Yang period of the year.

The notion of the *yang* or active principle and the *yin* or passive principle in the universe is extremely old. Dr. Schindler contends that the rational

[1] *Mythe du Dragon en Chine*, Rev. Arch. Mil., Dec., 1917.

[2] *Trad. Biol. Journal Asiatique*, 1840.

interpretation of *yang* and *yin* in this way was not the primary one,[1] but for our purpose,which is to interpret the significance of certain jade emblems, the secondary interpretation is the only one that concerns us. Père Wieger, in his *Caractères Chinoises,* gives *yin* passive principle, feminine, darkness, death, northern slope, and *yang* active principle, masculine, light, life, southern slope. Provisionally, at least, we may accept these interpretations. For the Chinese this opposition extended throughout nature. The sun produces the light of day, clearness, heat, evaporation, terrestrial dryness, the growth of plants, and hence is the reservoir of *yang.* The moon rules the night which is colder than the day and is the origin of water, for it was observed that during full-moon nights condensations mysteriously took place on metal mirrors exposed to the rays of the moon. All this is bound to the observation of rudimentary physical phenomena. Everything which falls to earth falls without expenditure of energy ; everything which rises disengages an ascensional force or energy. The spring by the expansion of vegetation, the reappearance of hibernating animals, the summer because of lengthening days and the dryness it engenders are *yang.* The autumn by the decay of vegetation, by the disappearance of hibernating animals, participates in *yin,* which is at its apogee in winter when the night is twice as long as the day and all animal and vegetable life is extinguished. By extension, the male *yang* is opposed to the female *yin,* life to death ; the spiritual soul to the material soul. The Chinese taught that the material *yin* soul of an unborn child develops at fecundation, and that the spiritual *yang* soul penetrates the being when the child first draws breath at birth. Life is an effort to effect a perpetual adjustment between the *yin* and the *yang,* and mankind must strive for this end ; success could best be furthered by the offering and wearing of jade.

Not only for the individual did this principle hold good. A proper adaptation between the *yin* and the *yang* was necessary in all terrestrial affairs. So that harvests may be abundant and come to maturity, so that prosperity may reign, there must be a harmony between the *yin* and the *yang;* an excess of *yin,* for example, brings inundations and bad harvests, and the excess of *yang* would mean drought and bad harvests. The harmony of *yin* and *yang* was according to Chinese lore complete at the spring equinox, because of the equal day and night, the equality of the temperature and a happy spring and autumn mixture of rain and sun. The equinoxes, therefore, separate the year into two equal halves ; the *yang* half includes creation, growth, life ; the *yin* half includes perishing,

[1] *Chinese Conceptions of Supreme Beings,* p. 11, 1923.

decay, death. The communication between above and below, between ancestors and descendants according to the Chinese was perfect during the spring. They came to think that the sudden appearance of migrating animals and birds in spring and their disappearance in autumn was also to be accounted for by the observation of the principles of *yin* and *yang* which were naturally reconciled in animal life.

This particular quality of harmonising the *yin* and *yang* is represented by the ideogram *ling*, and certain living things, notably the sturgeon, tortoise, crane, and unicorn, were supposed to embody it. The sturgeon, *huang* or *wang wei*, is as far as jade is concerned the most important of these *ling* creatures, and it was credited with possessing the quintessence of *hsien* (spirituality) and was thought to be the form which the *hsien* (transcendent force derived from ancestors who have exercised power) most often take. It came to be reserved for emperors, kings, and princes, a special fish to be domesticated in order that by its mere presence the harmony of the *yin* and *yang*, indispensable to the prosperity of the State, might magically be maintained. As a jade emblem it symbolised *yang* or the life principle and was prophylactic in character. Ancient texts tell mysterious and conflicting stories about the dragon and his ways, but the consensus of fable writers' opinion appears to be that the *wei* is the fish most capable of transforming itself into a dragon by jumping and fighting its way up to the rapids of Lung Men on the Hoang Ho and so passing through the Dragon Door. As Tsi-yin says: "The great fish mounts the rapids and is transformed into a dragon," and Hoai nan tze (*d.* 122 B.C.), "If the yellow fish does not reach the eye of the sun, the sowings of cereals will not germinate at the favourable moment," in other words, if the fish does not succeed in going through the Dragon Door and in jumping towards the sun, the transformation will fail and the fecundating rains which coincide with its appearance will not be produced.

Se Ma Ts'ien was born close to these rapids, known as the Lung Men (Dragon Door) of Shensi. The mountains of this defile are known as Feng Shan. There are other Lung Men in China and Japan, the most celebrated being that in Honan, five miles south of Honan fu. In the cliffs there Wei and T'ang sovereigns of the 4th and 7th centuries have dug temples with thousands of statues cut out of the rock face. None of the other rivers with Lung Men waters nurtures any fish more formidable than the carp, but even a carp, it seems, if it has the courage and good fortune to traverse the rapid, may turn into a dragon.

Curiously enough it seems that the imperial sturgeon or *wei*, instead of hibernating under the ice as does the sturgeon of N.W. Europe (Volga), goes up the Hoang Ho at the autumn equinox and then enters the Keng Hien grotto for six months' hibernation. It leaves this grotto in the second month of the spring and swims up-stream till it arrives at the rapids of Lung Men, when it has to fight and jump its way up a fall of about 240 yards, where often they are wounded in the way usual with salmon running up rough rivers; as one commentator says: "if he does not succeed his forehead becomes flecked with black blood and the waters take on the colour of cinnabar red." A Han author says: "A *lung* has whiskers on either side of the mouth and a brilliant pearl under the chin; under the throat he has reversed scales, and on the head a boss . . . if he has no boss he cannot mount to heaven . . ." and again: "At the autumnal equinox the dragon descends from heaven to bury itself and sleep in the abyss."

Enough has been said to show that the constellation Lung was supposed to originate from a magical terrestrial transmigration, and it only remains to state that since Lung presided over the *yang* part of the year, that is to say, the period between the spring and autumn equinoxes, it became the symbol of perfect adjustment between the *yin* and the *yang*, of life itself, of fecundation, of growth, and in connection with the winds and rains of spring, the period of germination, it was identified with all good. "In the second moon the *wei* is sacrificed." "In the last month of spring the Emperor goes out in a boat to the temple of the ancestors to beg for good crops." The rising of the constellation of the Dragon at the beginning of spring coinciding with the fall of fecundating rain, the Chinese saw in this correspondence cause and effect, just as the Egyptians saw in the rising of Sirius the determining cause of the flooding of the Nile.

The Dragon having been identified with the coming of good it was only natural that it should appear on ritual vases and amulets. It became the prophylactic against misfortune and with it was associated the cloud in various forms. Dragon masks, dragon forms, discs with clouds of them, bells with tuberosities or nipples of heaven, in other words, rain clouds, became common. All Chinese life was penetrated by this idea, and it is necessary to bear in mind that the universal use of dragons or dragon attributes in early jades and early bronzes is to be explained by the desire to generate prophylactic energy and to intensify it by a multiplication of symbols.

Besides the type of dragon akin to a sturgeon, tortoise, or alligator, there is the winged dragon, which is connected with *lung ma*, the dragon horse. From the idea of the dragon horse grew the notion of the maned dragon and the swift or winged dragon. The horse, the serpent, and the dragon are associated together, follow each other in the cycle of the Chinese Zodiac, and often take on each other's characteristics. The extraordinary jumble of the Chinese mind, which worked as if it inhabited dreamland, is nowhere better shown than in a quotation about carp or " Dragons of the Second Order." " The people of Yen chow call the red carp the red *k'i*; the blue-green carp the blue-green horse; the black carp the black *k'i*; the white carp the white *k'i*, and the yellow carp the yellow horse *ch'wei*."[1] A *k'i* was a horse capable of running 400 miles a day. Here we have carp symbolic of the five elements, and there are dragons of five colours symbolising the five emperors, but these are only Ts'in or Han developments of the five elements worshipped under Chou.[2]

During the decadence of Chou, dragon forms began to figure on objects dedicated to the worship of the East and of spring. Earlier, the region of the East was worshipped with a *kuei* of greenish colour, either plain or engraved, with the seven stars of the Great Bear. As time went on decadent customs set in, rites became confused, meanings were lost, the simplicity of the original symbols blurred, the *kuei* became a mere ordinary hatchet with a dragon's head upon it. Later this is reinforced by bands of cloud ornament, and even sometimes by formal leaves. But it is impossible to do more than indicate some of the changes that took place in ritual symbolism. A complete survey of this field has yet to be made, the observations at present available are too few to admit of any extensive research into the development of symbol forms.

The usual dragon signs are a bent bow, a fish in the act of jumping, a dragon forming a ring, two dragons after each other forming a ring, two dragons facing each other, in an incomplete circle. The forked tail with two prolongations was early, and probably it was not till T'ang days that the tripartite and quinquepartite tail was used. The Emperor's robe, even in the third millennium B.C., was embroidered with dragons, the magical animals with their amphibian life not only symbolising the harmony of the *yin* and the *yang*, but investing the wearer with the resulting harmony.

A pair of dragons are shown on plate 53. They are made of pale green translucent jade with sharply cut unbevelled edges and are discoloured by

[1] P. 132, Rev. Arch., 1917.

[2] P. 147, *ibid.*

burial. Cloud decoration covers the surface, and in design they are typically Han. Better in workmanship than many dragons of this type they give a snake-like effect which seems to have been peculiar to the epoch to which they are assigned. It seems possible that their shape is influenced by the Indian Naga which was introduced into China with Buddhism.

On plate 54 a different type of dragon appears made of opaque greyish white jade with passages of black and deep brown. It is two-tailed, bearded, and with one horn, standing on conventionalised waves, with head thrown back. On its arched back is a pearl on which the dragon's horn rests. On the front of the animal's shoulders and hind legs are two tongued flames. One fork of the dragon's double tail, which has been partly broken off, curves back on to the animal's croup. The waves and beard are formed by finely incised lines. The dorsal ridge is indicated by a flat rib bearing ten shallow curved grooves representing the vertebræ. The modelling of the dragon is of remarkable elegance, and its poise instinct with life and force. It is as typically T'ang as the other dragons are Han.

With the Sung dynasty we get another convention which continued to be imitated long after its invention. It is in horseshoe form and at both ends are squarely shaped heads of dragons facing each other whose bodies merge into a central design and whose tails appear under each other's chins. On plates 56, 57, 58 photographs of this type of dragon jade are shown. The two first were once in the possession of the great collector Tuan Fang and the third is in America. There is not much to be said about these later dragons which have lost the life instinct, and therefore, though they still retain a certain distinction of their own, they bear a strong family likeness to each other.

Far finer is the complete dragon circle on plate 55, which closely resembles an outline drawing in Wu Ta ch'eng's book and is nearly akin to a magnificent large jade dragon that has recently come to this country. In colour this example has weathered to ash-grey, but traces of translucent green jade are still to be seen. Bevelled on the outer edge, the inner is rectangular in section. Signs of wear, as if from a cord, are to be detected in the mouth orifice. In the nose of the dragon is to be seen the pearl of the moon and the fish itself is bent double, curved into the attitude for jumping. The head and mouth are connected by a conventional ornament, and, as will be seen from the plate, the body is incised with curled designs.

THE CICADA

The cicada is one of the earliest ornamental features of Chinese art. It occurs on a bone sceptre said to be Shang, in the British Museum, and its use is constant in the decoration of Shang bronzes. Before being transferred to serve in design, the living cicada probably played a somewhat important rôle in Chinese life, and according to " the Little Calendar of the Hsia " its appearance at the summer solstice was used as a definite date in the calendar. " The cicada sings in the 5th month," just at the moment when the heat of the sun has reached its culminating point and was about to decline. If in those days the cicada failed, by any accident, to appear, calamity was supposed to be imminent. " If the cicada does not begin to sing distinguished men will be exiled."

Though the cicada is not one of the four principal *ling* animals it goes through a complete metamorphosis at the summer solstice. Not only does it serve as harbinger of the summer but sets in motion the *yin* principle, the approach of which is heralded by its song. Apparently its life-history was alike attractive and mysterious to Chinamen. As larva it hid itself in the ground, sometimes it was said to the depth of twenty feet, remaining buried there for as long as four years. After boring its way up it emerged in the pupa stage into the sunshine, where it burst its case and developed into the full-grown insect. During its adult life of four or five weeks' duration it was said by the Chinese writers to eat the wind and drink the dew, an independence of matter which won for the cicada general reverence and adoption by the Chinese as an emblem of purity.

On first emergence from the ground as chrysalis the colour of the cicada is a pale grass-green, but after two or three hours in the sun its skin hardens and becomes a red-brown colour. In consequence of this transformation Chinamen watching the change from white to pale green, yellow, red-brown and black said the cicada had the five colours on it and viewed it with enhanced awe, for as we know any object marked with the colour symbols of the five elements received special respect.

Much in those days appeared miraculous to the Chinese, and the sudden appearance of the cicada at the summer solstice was not the least among magical phenomena. " In the fifth month,[1] the *lang t'iao* sings, all are of five colours ; from their sleep they awake. On the fifth day they gather together. At the full moon (the sixteenth day) they disappear." As a matter of fact it is likely that they spread their appearance over several

[1] *Hsia siao ch'ing* and *Li Ki*.

days, but by the full moon had probably all settled in the mulberry trees, the planes and the poplars, and were singing in the foliage out of the way of watchers.[1]

By degrees the cicada became associated with the idea of death and immortality. The Emperor Hang Ts'ung (735 A.D.) believed that the cicada was the symbol of the passage from mortal life to a higher state. In speaking of death, a Chinese poet, K'in Yuan (314 B.C.), said, " He divested himself of his body as the cicada divests itself of the impure and the abject."[2] In Taoism the cicada is regarded as the natural symbol of the *hsien* or soul disengaging itself from the body at death. This figuration was in vogue in the days of Lao Tze when parallels were drawn between the cicada and the *hsien*. " In the island mountains there are *hsien*. They eat the wind and drink the dew, they do not feed on the five cereals."[3] This characteristic was always ascribed to the cicada. It was a simple step for the imagination to take to conclude that the *hsien* took on the semblance of a cicada in order to appear to mortals, but this belief caused the cicada to be held in greater regard than ever.

According to Taoist rites it was customary to make use of the image of the cicada in preparing for the burial of a corpse. Just when this custom was introduced it is impossible to state with accuracy, but the probability is that not until Han days was a jade cicada placed in the mouth of the dead. The earlier mouth jades were probably of another shape and engraved with a *t'ao t'ieh's* head.

Dr. Laufer represents all jade cicadas as mouth jades, but Dr. Gieseler distinguishes two categories of jade cicada, one pierced with two orifices in the head through which a cord may be threaded, and one of rather plainer workmanship without such orifices. The first mentioned are generally made of russet and black jade—the colours of the full-grown insect—and are merely amulets to be worn at the summer solstice as symbols of the harmony between *yin* and *yang*, just as dragon amulets and dragon buckles are symbols of the vernal equinox. One or two rare examples of *ju-i* hooks not in jade but in bronze, with a dragon's head at one end and a cicada at the other, are in existence. It is improbable that these dark cicada amulets ever passed from the wear of the living to the use of the dead since, apart from other considerations, the colour was not correct and, besides, those placed upon the tongue are of rather different workmanship, plainer and unpierced without indication of wings or thorax, so plain

[1] Rev. Arch., 1919, IX. [2] *Textes historiques*, Wieger.
[3] P. 153, Rev. Arch., 1919, IX.

indeed that some writers describe them as being made to imitate a human tongue (plate 35).

The larger of the two cicadas figured on plate 60 is of a dark bronze tinge behind and grey-green in front. Two holes pierced between its projecting eyes served for the passage of a silken thread. The wings and thorax are indicated by firmly cut lines. One of the largest known examples of this form of amulet, its companion is one of the smallest; both show signs of long use. The smaller, russet-brown at the back with lighter chestnut-yellow tones and suggestions of green in front, is pierced similarly to the first.

The unpierced tongue jades should be light green in colour, green being the colour of the resurrection of vegetation in spring and pale green the colour of the new-born cicada, but those in European collections are many of them white and chalky owing to long burial. The intention of the mouth jade was magically to aid the *hsien* or immortal soul of man to disengage itself from the body. The Chinese knew that the soul, being full of regrets at leaving the body and the joys of life, had to be strengthened and encouraged in its flight to celestial regions.

THE TOAD AND THE FROG

The number three is of significance in all religions and has often served as the emblem of divinity. Chinese religious use offers an example of this practice, its triquetra or three-comma figure being one of the oldest designs on bronze vessels. Sacred bronze vessels themselves, the earliest employed in Chinese sacrificial rites, the origin of which can be traced back, it is said, to the third millennium before our era, rested on three feet. The first historical or semi-historical objects of this character (*ting*) are the Nine Tripods—the *chin ting*. These, according to legend, were cast by order of the Emperor Yü (2205 B.C.) out of metal sent to him from the Nine Provinces of the Empire, and later were transferred from Hsia to Shang, and, when Shang became decadent, to Chou. They were invested with sacred importance, even to the point of symbolising the Imperial dignity. When the Emperor Ch'eng built the city of Lo and placed the Nine Tripods there he said, "This is the seat of the Empire," and their permanence reflected that of the Imperial house itself, hence the saying, "When there is much virtue in a dynasty the tripods are too heavy to move; when there is trouble and perversity the tripods become light." Of Wu also, the founder of the Chou dynasty, it was written: "He distributed money from the Stag Terrace . . . he carried off the Nine Tripods."

Although the Nine Tripods have been lost, some primitive bronze tripods

have survived which bear two ears as well as three feet, suggesting that the design must have originated in a legendary animal or bird. This indication is corroborated by certain kettle-shaped bronze wine vessels that are occasionally to be found in collections, of which the spout terminates in a bird's head, either that of a cock or a pheasant. Further confirmation is afforded by certain myths, notwithstanding that the prehistoric form and content of them has been blurred by incorporation into Taoist legend. We learn from one of these that a three-legged bird was associated with the sun and a three-legged toad with the moon. A Prometheus-like story tells us how in the time of Yao, the fourth of the " Five Emperors " (2357 B.C.), Ch'ang O, wife of Yao, " The Archer Lord," stole from her husband the ancient drug of immortality and fled with it to the moon. Unable to recover *her* from this sanctuary he transferred her into a three-legged toad.[1] The moon, together with the sun, was venerated at the time of the equinoxes with special rites. A special effort was made on the equinoctial nights to generate and disengage the magic force *ling* which was, as it were, the essential life of the world. Women sorcerers danced their hieratic dances till they swooned in ecstasy, drums were beaten, music made, magical bells rung, magical tambourines rattled, wine drunk, and to the assistants the feast developed into an orgy. This magic force, *ling*, was supposed to be embodied in certain animals, of which the unicorn, phœnix, tortoise, and dragon are specifically mentioned.

The Chinese black-haired race is first heard of in the Valley of the Yellow River somewhere about 3000 B.C., and from that time on they progressed slowly towards the sea. In the absence of early stone monuments or baked clay-inscribed tablets the primitive history of China has to be reconstructed without documentary evidence; scarcely a single Chinese writing exists now which dates from before the Christian era; with trivial exception all are repetitions from memory or translations from lost originals. Legends and the illustrations of legends contained in prehistoric works of art which have been preserved to us by burial in the loess are necessarily one of the principal sources for the historian. Although archæologists have not yet wrested all such secrets from the soil of China, we know enough to understand that the days of pre-history in China were times of great creative activity. All who care for Chinese art desire to know more of the origins of the Chou art convention which appears to be the culminating product of a hieratic civilisation. The bone relics dug up in Houan in

[1] Huei Nan tze, who died in 122 B.C., says in the book bearing his name: " In the centre of the moon there is a toad."

1899 engraved with the names of Shang Emperors takes us back into the second millennium B.C., as do the bronze vessels with their strange animalistic symbolism. They hint at the importance of the pre-dynastic civilisation of China which lies hidden from us and can only be revealed little by little by such archæological discoveries.

The sacrificial vessel on plate 4 is an accidental find which throws light on the primitive Chinese life and culture. It has no visible affinity with the tame imitative art of Han, nor with the geometric designs (plate 21) or stylisised decoration (plate 21) of Chou jades, nor with the stone tiger heads which have recently reached this country. It is perhaps a little nearer to the naturalistic tigers on bronze bells made in Shang days, but possesses something which they have not, for it combines to a baffling degree symbolism with naturalism, the work of art with the semblance of a crude block of mineral. A native sympathy for magical energy, the feeling for the caprice of the substance employed as if the artist had reached to the innermost spirit of matter joined to his summation of the menace of the entire tribe of reptiles combine to produce what may be described as the cosmic presentation of the toad. " In spite of the artist's adherence to the symbolic convention," says Mr. Roger Fry, writing of this object,[1] " of giving his toad but three legs, he has pushed naturalism very far. Much of the mere surface texture of the toad's skin is retained by the artist. It has more than a reminiscence of the blotches, warts, and wrinkled looseness which are the most striking characters of the animal. This is remarkable, for it is the rule in highly stylistic art to abstract from all such visual effects and to concentrate on general plastic relations." An example of this concentration is to be seen in the wild boar on plate 21 and the tiger on plate 21, which are of the Chou dynasty. Nothing at all like this toad has hitherto appeared from China which, differing from other three-legged batrachians in jade of Han days, has no tendency to assume the elegance of the frog. Its dynamic force is dominating, and " yet the sense of style is no less intense. . . . It is a masterpiece of plastic design as logical and as sure in its rhythm as the most conventional art, but for all that with a freedom and subtlety that can embrace life."

Technically this sacrificial vessel bears every indication of great antiquity. The hollowing out of the central orifice and mouth is rough as if only primitive stone implements were at the disposal of the artist. The cutting is in no sense sharp, but rather testifies to a grinding-down process, suggesting that the mass was transformed into its present appearance by years of

[1] *Burlington Magazine*, Sept., 1922.

patient labour. Originally white, it is now weathered to the colour of beeswax and stained with reddish brown and black veinings. The interior of the central orifice is discoloured to a deep brown by burning, and the inside of the mouth is also of the same hue. Its surface patina strengthens the conviction that this toad has served centuries of service maybe in the lunar rites described above.[1] Probably there was a cover to the central opening, for the jade is slightly flattened round it as if to admit of a lid resting upon it. This would have the effect of causing the smoke from the smouldering herbs within to issue from the mouth. Achillea is always associated with the tripod; its stalks were used in divination in early Chinese sacrifices, and it is probably achillea and other herbs that were burnt inside this figure. The use of incense was not adopted in China before the introduction of Buddhism.

The attention of collectors is drawn to a small example of a toad of the Han dynasty on plate 61. It has no particular affinity to the moon toad, being four-legged and entirely naturalistic. The ring that companions it on the plate probably dates also from Han days, and with its succession of six frogs or toads must have served some purpose of propitiatory magic. Possibly it came from a tomb, for both frogs and toads in various materials have been found in graves of the Han dynasty. In Se Ma Ts'ien's history[2] we read that the ruler of Kuang Ch'uan opened the grave mound of the Duke Ling of Tsin and found there a striped toad of jade (*yü ch'an yü*) of the size of a fist and hollow inside, holding half a pint. It is said to have been covered with a water-like gloss as if it were newly made.

[1] It is worthy of remark in this regard that in some cases, as in a temple in the town of Ling shih tien, there were attributed particular *ling* powers to a simple lump of stone.

[2] *Mém. Hist.*, Vol. II, p. 497; Vol. III, p. 99.

CHAPTER XI
THE HUMAN FIGURE IN JADE

CHAPTER XI

THE HUMAN FIGURE IN JADE

If, as is unknown, the human figure was represented in jade under the Chou dynasty, it probably would have been in connection with the spirit tablets of ancestors. The living were dependent on the good will and active help of the dead, an Emperor especially relied upon his ancestors to assist him in the difficult task of government. Se Ma Ts'ien interpreting the passage where it is said of Wu Wang (founder of the Chou dynasty) that he carried the *shi* (the dead body) of his father Wen Wang into battle, explains it thus: "He made a wooden image (tablet) of Wen Wang and took it with him on his carriage into battle." Speaking to his officers he said: "Be respectful and vigilant, do not break faith! I am ignorant, but by virtue of my fathers I have strength . . . I am the depository of the glory of my ancestors!"[1]

Symbolic representation of the dead may have taken the form of an inscribed tablet or rough picture, or it may have been expressed in some hieratic human shape peculiar to the Chinese conception of the ancestral *hsien*. The situation is obscure.

It is recorded of the Ts'in Emperor Huang-ti that to inaugurate an era of peace he called in all weapons of the Empire in order to melt them down and made of them twelve "figures of men" and some bells. These figures it appears were called *wong chung*. We find the same appellation given to two male figures in bronze cast by the order of the Emperor Ming in 237 A.D. To-day the stone statues placed in front of certain graves of princes and other functionaries are known as *wong chung*. Chinese dealers give the same title to the little jade figures of bearded men which occasionally drift to Europe. A good example of this type of object is illustrated on plate 62. It is made of pale onion-green jade, the colour of which through burial has decomposed and merged into a rough bistre surface. This appears to be a conventional figure of a sage. The eyes and mouth are formed by slightly gouged depressions in the triangle enclosed by face and beard. A straight cloak hangs from the shoulders. In front it falls over invisible folded arms and is slit up the back to the waist line. The under robe hangs straight, and two feet are visible at the front lower edge of the robe. A hole is pierced from the head down the centre of the figure, which forks into two openings under the wings of the cloak. This particular drilling is characteristic of this kind of figure. Another good example appears on the same plate. It is buff in colour, but

[1] *Development of the Chinese Conceptions of Supreme Beings*, pp. 24–5.

shows signs of once having been green before exposure roughened its surface. This figure is distinguished from other kindred figures, first, by having a hole pierced through the neck from side to side instead of longitudinally through the body, and secondly by the under ribs being elongated to form a stake for sticking the figure into something, presumably the ground, but possibly a standard. The figure has the gouged eyes, mouth, and sharply pointed beard characteristic of all these figures, also the cloak draped over folded arms and slit up the back to the waist line. The other small figure is of the same formal type. It, too, has the pointed beard, incisions for eyes and mouth, flat head, and long drapery covering all the limbs. These small ones perhaps were used as amulets. Another small figure on plate 63 is of a slightly different type. The draped robe is even simpler and the design appears as three egg shapes superimposed on each other.

It is remarkable that although the human figure appears on early bronzes it is not represented in jade except by these strange conventionalised sages. But though we can describe and even illustrate these figures, it seems at present impossible to attribute to them with certainty their real intention. They make the general impression of breaking with tradition, and we are tempted to attribute them to the time when Huang-ti was creating new values.

Possibly there may have been a prejudice in old China against representing the human form, for we read of an Emperor Wu Yi (1198–1195) who, having neither faith nor law, made a statue of human shape and called it heaven. He gave it dice and ordered someone to throw them for the effigy. The spirit of Heaven lost the throw, and the Emperor abused and insulted his creation. The same Emperor also caused balloons to be made and filled them with blood. Suspending them in the air he then shot arrows at them till he drew blood; this he called piercing Heaven. This sceptical and contemptuous ruler was suitably killed by a thunderbolt after an evil reign of four years.

We must turn from the consideration of such capricious pranks to look at another type of human figure in jade, superlatively exemplified in a coloured plate (1). As will readily be observed it is of a completely different order from that of the so-called *wong chung*. This pale green figure with its deferential air and folded hands recalls the T'ang grave figures in clay, to which it is evidently affiliated. It may have served the same purpose and date from the same time. Its substance is exquisite, and the figure, unlike most Chinese figures, conveys a spiritual feeling of intense poignancy.

The large figure on plate 63 is less elegant, and wears upon its head a typical T'ang cap with one side higher than the other. The hair, instead of being perfectly smooth, as in the other figure, is conventionally dressed with puffs on either side above the ears. The folded hands are hidden beneath the sleeves of the loose robe. In all ways it resembles a T'ang grave figure and may have been used in connection with the burial of some distinguished person.

There were other types of figures in China of which we no longer know the character; for example, in the year 1008 A.D. the stone statue of a woman was found on T'ai Shan. The Emperor Ch'en tsung, much interested in the discovery, ordered a replica to be made in jade and set it by the pond where he had found the first statue. The pond was thereafter known as the Pond of the Woman of Jade. The figure became the object of unending pilgrimages, and winning recognition as a divinity became the equivalent in Northern China of the Kwanyin in the South.[1]

In the *Ku yü t'u p'u* (fig. 203) there is an illustration of a miraculous Buddhist image of ancient jade representing the great master P'u men (Samantabhadra).[2] Carved out of a slab of flawless jade 2 feet 4 inches high, 2 feet wide and 2 feet 10 inches thick, it is the portrait of a recluse in a rock shelter, a person half enveloped in cloud. This description and the illustration make one think it is a Ming carving, but the story given is as follows: In the period Hi-ming (1068–1078) of the Sung dynasty the Empress Dowager Huan-jen was an adherent of Buddha. She ordered Kao K'an to represent the Court on the island of P'u t'u, a famous island in the Chinese archipelago, and offer Imperial incense in worshipping the Great Master Samantabhadra. . . . In the cave known as " the Sound of the Tide," he proclaimed the Imperial will, when with a sudden thunder-clap a torrent of water brought the image to light. K'ao Kan took it back to the Empress who received it with the greatest respect as " a heavenly and precious gift."

The annals of the Liang dynasty (502–556 A.D.) record missions from Khotan to China in the years 509, 513, 518, and 541, and note that among the presents brought by them to the Emperor were " figure vases in glass " and " a Buddha statue of jade carved in foreign lands." The seated figure of the Buddha on plate 64 was probably made about that period. It is certainly pre-Sung and is probably T'ang, though possibly earlier. It is made of grey-green jade, in places pitted with decay from burial, and

[1] P. 30, *Le T'ai Chan*, Chavannes. [2] P. 346, *Jade*.

conveys in a remarkable degree that feeling of contemplative suggestion which is associated with figures of Buddha fashioned in a period before art had become debased into craftsmanship and when Buddhism itself was a crescent force in the spiritual life of China.

CONCLUSION

CONCLUSION

The reader of this book will realise when he reaches this page not only how vast is the field over which the collector of jade may roam profitably, but also how impossible it is as yet for the subject of early Chinese jade to be dealt with dogmatically or with finality. The collector of Chinese ceramics works in a garden with neat, well-ordered paths which as a rule lead directly from one known point to another. The problems of ceramics are many, but most of them have been solved, and it is reasonable to hope that within a few years comparison with the well-authenticated products of known kilns will enable the still unsolved problems to be elucidated. The collector of jade, on the other hand, works not on a surface well lit but in a mine of dark, ramifying tunnels, only too many of which appear to end abruptly against a wall of earth. He has, however, his compensation in this, that at any moment in his burrowings he may bring to the surface by some lucky find a treasure of incalculable archæological or æsthetic import. By offering to students some of the few surviving authentic documents of a past civilisation the searcher after old jades makes himself their valued and indispensable benefactor. The fortunate acquisition of an early jade object by a collector may help the student of human evolution to understand the meaning of some vital passage still left obscure by learned sinologues dependent solely on the interpretation of texts without the objects with which the texts deal. No single chapter of this book could have been written without access to the cabinets of collectors who, in a spirit of courteous indulgence, have allowed their treasures to be handled by the writer and photographed for reproduction in this volume. To collectors the thanks of reader and writer are in equal measure due.

Jade is a baffling study. It is not too much to say that in days when religious beliefs were evolving towards expression in terms of rites, dogmas, and creeds the life of the Chinese race evolved around jade. Small wonder, then, that depending on a people which has exhibited, together with a refined æsthetic emotion and elaborate philosophical thought, a wealth of mythological tradition, the border-line between fact and fancy still awaits definite demarcation. The problem presented by jade is one in which the twin tendencies to develop myth-charged observation of nature on the one hand and a rationalised supernaturalism on the other impel one another to expression in plastic form.

A final word. Jade was, as we have seen, endowed by Chinese speculation with mystical or magical qualities. A corollary of such beliefs was the special sympathy of jade workers, when treating their material, for the reality of the substance. This reached such particular development that

it may be almost said that through the appeal made by the surface of ritual jade objects to the touch of those who handled them the Chinese sought to develop a sense of tactile space in addition to the visual space and auditory space which alone are recognised in the practice of the Western world. The appreciation of works in jade is incomplete if over and above its other delights the unusual satisfaction it affords to the touch is overlooked.

THE CHINESE DYNASTIES

	Date.
The Age of the Five Rulers	2852–2205 B.C.
Hsia	2205–1766 B.C.
Shang or Yin	1766–1122 B.C.
Chou	1122–255 B.C.
Ts'in	255–206 B.C.
Han (Anterior or Western)	206 B.C.–25 A.D.
Han (Posterior or Eastern)	25 A.D.–221 A.D.
The Three Kingdoms	
Minor Han	221–265 A.D.
Wei	220–265 A.D.
Wu	229–265 A.D.
Western Tsin	265–317 A.D.
Eastern Tsin	317–420 A.D.
Division into North and South	420–589 A.D.
Sung	420–479 A.D.
Ch'i	479–502 A.D.
Liang	502–557 A.D.
Ch'en	557–589 A.D.
Northern Wei	386–535 A.D.
Western Wei	535–557 A.D.
Eastern Wei	534–550 A.D.
Northern Ch'i	550–589 A.D.
Northern Chou	557–589 A.D.
Sui	589–618 A.D.
T'ang	618–907 A.D.
The Five Dynasties	
Posterior Liang	907–923 A.D.
„ T'ang	923–936 A.D.
„ Chin	936–947 A.D.
„ Han	947–951 A.D.
„ Chou	951–960 A.D.
Sung	960–1127 A.D.
Southern Sung	1127–1280 A.D.
Yuan (Mongols)	1280–1368 A.D.

DEFINITIONS OF SOME OF THE CHINESE TERMS USED IN THE TEXT

璧	*pi.*	"A disc of jade with a round hole in it. Formerly used as a badge of rank." Giles 8958.	A disc with a central orifice used in the worship of Heaven.
琮	*ts'ung.*	"Badges of rank under the Chou dynasty." Giles 12.026.	A cylinder enclosed by four prisms used in the worship of Earth.
珪	*kuei.*	"A gem token conferred on feudal princes by the Emperor." Giles 6434.	A narrow tablet with rectangular base and triangular point used in the worship of the East.
璋	*chang.*	"An ancient stone ornament used in State Ceremonies. A sceptre." Giles 400.	A jade emblem, possibly of circular or semicircular shape, used in the worship of the Earth.
琥	*hu.*	"A piece of jade cut in the shape of a tiger." Giles 4922.	A white jade emblem symbolising or representing a tiger used in the worship of the West.
璜	*huang.*	"An ancient jade ornament of a semicircular shape which was hung up and tinkled when struck by pendants." Giles 5126.	A black jade section of a flat ring used in the worship of the North.
黃	*huang.*	(*a*) "The colour of earth. Yellow, the Imperial colour." (*b*) "A kind of fish which occurs in the North during the fourth moon and which is not supposed to be eaten by the people until it has appeared on the Imperial table." Giles 5124.	

環	*huan.*	"A (jade) ring, a bracelet." Giles 5043.	A ring of jade the sides of which are equal to the orifice in diameter (T'u Shu).
琯	*kuan.*	"A tube of stone." Giles 6349.	A jade offered by Hsi Wang Mu and accepted by the Emperor Shun (2255 B.C.) (T'u Shu).
瑗	*yüan.*	"A large ring of jade used in Court Ceremonial." Giles 13.757.	A ring of jade the sides of which are greater than the orifice in diameter (T'u Shu).
璿	*hsüan.*	"An astronomical instrument used by Shun." Giles 4813.	
佩	*p'ei.*	"To wear at the waist." Giles 8832.	
珮	*p'ei.*	"Gems or ornaments worn at the girdle." Giles 5124.	
珩	*hêng.*	"The top gem of the girdle pendant." Giles 3910.	
陰	*yin.*	"The female or negative principle in nature as opposed to Yang: represented in Geomancy by the tiger." Giles 13.224.	
陽	*yang.*	"The male or positive principle in nature as opposed to Yin; represented in Geomancy by the Dragon." Giles 12.883.	

璽 *hsi.* "The great seal of the Emperor of China." Giles 4143.

印 *yin.* "An official seal." Giles 13282.

如 *ju.* "You, your." Giles 5666.

意 *i.* "A thought, idea, intention, wish, will." Giles 5367.

These two words ju and i in combination signify what is known as the sceptre of good luck.

靈 *ling.* "Spiritual, divine, supernatural." Giles 7222.

芝 *chih.* "A species of fungus or agaric which, if picked at the beginning of winter, will not fade." Giles 1788.

These two words are used to describe the magic fungus typifying longevity or immortality.

龍 *lung.* "The Dragon, associated with rain and floods."

瑞 *t'i.* "A piece of white jade formerly worn on the girdle as a symbol of sincerity." Giles 10.953.

玦 *küeh.* "A broken ring, a semicircle, an archer's ring." Giles 3222.

韘 *küeh.* "An archer's thumb-ring." Giles 3220.

BIBLIOGRAPHY

Jade : A study in Chinese Archæology and Religion, by Berthold Laufer. Field Museum of Natural History. Publication 154. Chicago, 1912.

Le Jade. Étude historique, archéologique et littéraire sur la pierre appelée Yü par les Chinois. S. Blondel. Paris, 1875.

Études d'Archéologie Chinoise, par le Dr. Gieseler. See Revue Archéologique, 1917, 1918, 1919.

The Honan Relics, by L. C. Hopkins. R.A.S.J., 1921.

The Dragon in China and Japan. Dr. M. W. de Visser. Muller, Amsterdam, 1913.

Le Tcheou Li. Traduction Edouard Biot. 2 vols. Paris, 1851.

Cheu King
Li Ki } traduits par S. Couvreur, S.J.

Les Mémoires Historiques de Se Ma Ts'ien. Traduits et annotés par Edouard Chavannes. 5 vols. Paris, 1895–1905.

Histoire Générale de la Chine. Henri Cordier. 4 vols. Paris, 1920.

Ancient China Simplified. E. H. Parker. London, 1908.

The Ancient History of China. F. Hirth. New York, 1908.

Fêtes et chansons anciennes de la Chine. Marcel Granet. Paris, 1919.

La Religion des Chinois. Marcel Granet. Paris, 1922.

Das Priesterthum im Alten China. Bruno Schindler. Liepzig, 1919.

The Development of Chinese Conceptions of Supreme Beings. Bruno Schindler. London, 1922.

Le T'ai Chan et Le Dieu du Sol dans la Chine antique (Appendice). Edouard Chavannes. Paris, 1910.

Notes on Chinese Literature. A. Wylie. Shanghai, 1901.

Chinese Art. Stephen Bushell. 2 Vols. London, 1914.

Chinesische Kunstgeschichte. Oskar Münsterberg. 2 Vols. Esslingen a. N., 1910.

The Ideals of the East. Kakuzo Okakura. London, 1904.

Outlines of Chinese Art. John C. Fergusson. Chicago, 1918.

Symbolism in Chinese Art. W. Perceval Yetts. China Society, 1912.

Tierenornamentik bei Chinesen und Germanen. G. F. Muth. Leipzig, 1911.

Uranographie Chinoise. G. Schlegel. 2 Vols. Leiden, 1875.

The two Zodiacs Solar and Lunar, by T. W. Kingsmill. North China Branch R.A.S., 1907. Vol. XXXVIII.

Les origines de l'astronomie Chinoise. L. de Saussure in the T'oung Pao, 1909, 1910, 1911, 1922.

Ku yü t'u k'ao, by Wu Ta ch'eng, 1889. (Investigations into ancient Jades, with Illustrations.)

Ku yü t'u p'u. (Illustrated description of Ancient Jade.) Compiled 1176.

The Heber R. Bishop Catalogue of Jade and other hard stones. 2 Vols. New York, 1906.

Nephrit und Jadeit, by Heinrich Fischer. Stuttgart, 1875.

Gems and Gem Minerals, by O. C. Farrington. Chicago, 1903.

Ein Edelstein der Vorzeit und seine Kulturhistorische Bedeutung. B. Kobert. Stuttgart, 1910.

Histoire de la ville de Khotan suivie de recherches sur la substance minérale appelée par les Chinois pierre de Iu et sur le jaspe des anciens, by M. Abel-Rémusat. Paris, 1820.

Sand-buried Ruins of Khotan. M. Aurel Stein. London, 1904.

INDEX

Ancestors, jade used in worship of, 16
Ancient Khotan, 6
Animals in jade, 105–114
Animals of the zodiac, 105
Archers' rings, 73–76
Archery meetings, 74
Arts of old China, 73
Astrologers, official, 21
Astronomical instruments, 21–23
Astronomy, Chinese, 13, 14
Augur, the Grand, 31, 62
Axe-shaped tablets, 55–57

Babylonian jade cylinders, ix
Badges of rank, jade, 31, 61, 62
Bells, 75, 87, 89
Belurtag mountains, 5
Birds, 112–114
Bird-shaped cup, 113
Black jade, 51, 57
Black jade, mare in, 38, 107, 109
Blind, Hall of the, 74
Blind musicians, 74
Boar, wild, 110
Bronze forms in jade, 99
Bronze vessels contrasted with jade, 15
Brush pot in jade, 100
Buddhas in jade, 135–136
Buffalo in jade, 8, 106
Bushell, Dr., 113
Buttons, cap, 81

Calendar of Hsia, 118, 124
Cayley, H., 7
Ceremonial at archery meetings, 74
Chang, account of the, 46–47
Ch'ang ya or hanging tooth, 68–69
Chavannes, E., 91, 93
Chen Kuei, 56
Chinese appreciation of jade, ix, 17
Chiu, 71, 114
Chou Li, account of the, 27
Chou Li, allusions to the, x, 13, 28, 35, 36, 39, 44, 45, 46, 48, 50, 61, 67, 81, 82, 88, 97, 98, 108, 113
Cicada, the, 124–126
Collectors, value of, 129
Colours, the five elemental, 37
Colours of jade, 5
Confucius, 32, 70
Constellation of the Dragon, 78, 121
Constellation of the Tiger, 47
Corpse jades, 80–82
Cosmic forces, worship of, 16

Dance axes of jade, 55
Dancing in ancient China, 88, 89
Decoration of early bronze objects, 15
Decoration of early jade objects, 15
Digrams, primitive, 40
Discs, planetary, 22
Dish, Gotha Museum, 100
Divination with turtle carapace, 30–31
Dog sacrifices, 74
Dove chariot vase, 112
Dragon, account of the, 117–123
Dragon constellation, 78, 121
Dragon horse or *lung ma*, 107
Drums, 87, 89, 90

Earth, sacrifice to, 38
East, the symbol of the, 29, 43
Eclipses, importance of, 21
Elements, colours of five, 37
Elliot Smith, Professor, ix
Equinox, ceremonies connected with, 16, 17
Erh Ya, 29, 61

Finger drums, 75
Fish emblems, 51
Fishing for jade, 6
Flutes, jade, xi, 75
Frog ring in jade, 129
Fruit dish in jade, 100
Funeral jades, 28
Fungus, magic, 79

Gieseler, Dr., x, xi, 30, 32, 36, 37, 43, 44, 46, 71, 78, 117, 118, 125
Girdle jades, 67–73

"Hair rings" in jade, 76
Halberd in jade, 62
Hammer-shaped tablets, 56
Han writers on jade, xii
Hatchets in jade, 57, 62
Head-dresses in jade, 67
Hêng, 68
Hirth, Dr., 85
Horse sacrifices, 33, 108
Horses in jade, 107–108
Hsia, small calendar of, 118, 124
Hu, description of, 47
Huan, 61
Huang of the *p'ei yü*, 69–70
Huang symbol of the North, 50–52
Huang-ti, seal of, 85
Human figure in jade, 133–136

I Li, or Book of Ceremonies, 73, 75, 113

Jade boulders, 7
Jade, Chinese beliefs about, ix
Jades, colour of early, 3
Jade, composition of, 3
Jade, cultural distribution of, ix
Jade, European knowledge of American, xi
Jade, geographical distribution of, 3
Jade, feeling of Chinese for, xii

INDEX

Jade, fishers of, 6
Jade, importation into China, 4
Jade, magical qualities attributed to, ix, xii, 139
Jade, purposes for which used, xi, xii
Jade, quality of early, 3, 4
Jadeite, composition of, 3
Jadeite, mines of, 9
Ju-i, 77
Ju-i buckles, 79–80

Kachin hills, jadeite mines in, 9
Kang Shi encyclopædia, x, 170
Karagash river, 6
Khotan, 4–5
Kin Shih So, x
Knife-like tablets, 58–61
Knives, sacrificial, 63
Knot unpickers, 76–77
Ku yü t'u k'ao, x
Ku yü t'u k'ao, illustrations from, 47, 48, 49, 109, 112, 113
Ku yü t'u p'u, x
Kuei, description of, 42–46
Kuei pi, 45
Kuen Lun Mountains, 6
Kylins, 111, 112

Laufer, Dr. Berthold, ix, x, xi, 31, 46, 51, 62, 81, 113, 114, 125
Libation pot, 78
Li Ki, xii, 13, 40, 42, 45, 51, 58, 68, 69, 72, 73, 76, 80
Ling chih or magic fungus, 72, 79
Lions, winged, 111

Magic fungus or *ling chih*, 79
"Medicine spades," 60
Milwaukee, jade mountain at, 8
Mission Victor Segalen, 111
Motives of ornament, 115
Mountains, jade, 8, 90
Mountains, worship of, 33
Music in ancient China, 88
Musical instruments, 88
Musical stones, 7

Nephrite, character of, 3
Nieuhof, travels of, 6
North, jade symbol of the, 29, 50–52

Oderic da Pordenone, xi, 8, 97
Oxen, 106–107

Pearls, 67, 72
P'ei yü or girdle jades, 67–73
Pi, description and uses of, 29–35
Pigeons, jade, 113
Popular airs, 74

Rams, 110
Regions, colours of five, 37
Rémusat, 4
Resonant stones, 88–89
Rings, archers', 73–76
Rivers, veneration of, 33

Sacrifices of animals, 32, 33, 74, 106, 108, 110
Sacrifices to mountains, 33, 91
Sacrifices to *T'ien*, 28, 31
Sacrifice to *Shang-ti*, 28
Sacrificial jades, six, 28
Sacrificial vessel in shape of toad, 128
San li t'u, 45
Schindler, Dr. B., 29, 118
Seal of Shih Huang-ti, 85
Seals, jade, 85–87
Segalen, Mission Victor, 111
Serpentine, 4
She King, 68, 69, 71, 72, 76
Shuo Wen, 49
Six funeral jades, 28
Slabs of jade, 7
South, symbol of the, 29
Stand drums, 75
Stein, Sir Aurel, 6
Stones, resonant, 75
Strapping on *ts'ung*, 40
Süan Ki, 22
Sung dynasty, loss of jade tradition, xii
Sword guards, 73
Symbols of authority, 55, 62

Tablets, 28
Tai huang, 51
T'ai-i, 55
Tamerlane, gravestone, 8
T'ao Shuo, 5, 97
T'ao t'ieh, 49, 72, 73
T'ien, sacrifice to, 28
Tiger amulets, 49
Tiger guards, 49
Tiger of the West, 47–49
Toad, four-legged, 128
Toad, three-legged, 126–128
T'oung Pao, 85
Trigrams of Fu Hsi, 40
Tripods, 126
Triquetra, 126
Ts'ung, uses of, 38–40
Turkestan, x, 3, 7
Turtle in jade, 8

Umbilical amulets, 81

Vessels in jade, 15, 97–101
Victor Segalen Mission, 111

Weapons in jade, 62–64
West, tiger of the, 29, 47
Wieger, Père, 119

INDEX

Winged lions, 111
Wong chung, 133, 134
Wrist-rest, 87
Writing tablets, 59
Wu Ta ch'eng, author of *Ku yü t'u K'ao*, viii
Wu Ta ch'eng, his opinion on the *Ku yü t'u p'u*, viii
Wu Ta ch'eng, Dr. Laufer's opinion of, viii
Wu Ta ch'eng, illustrations reproduced from, 47, 48, 49, 109, 112, 113

Yangi Darya, 6
Yao ch'au, 60
Yao Tien, 13, 14
Yarkand, jade from, 3, 5, 7
Yarungkash river, 6
Yen Kuei, 59
Yuan, 61
Yuan Kuei, 59
Yü, 72

Zodiac, lunar, 13
Zodiac, solar, 14
Zodiac, animals of the, 105

Made and Printed in Great Britain at
The Mayflower Press, Plymouth. William Brendon & Son, Ltd.

PLATES

PLATE I

FIGURE OF A COURTIER in translucent jade.
T'ang dynasty. Height, 11 1/8 in. (28 cm.).
Raphael Collection.



PLATE II

Fig. 1. RECTANGULAR VESSEL of bronze form in opaque jade. Probably of the Chou dynasty. Height, 2 in. (5·01 cm.). Length, $3\frac{5}{8}$ in. (10 cm.).

Pope-Hennessy Collection.

Fig. 2. *TS'UNG* in opaque jade. Probably of the Chou dynasty. Height, $2\frac{1}{8}$ in. (6·08 cm.).

Eumorfopoulos Collection.





PLATE III

Fig. 1. *HUAN* in opaque jade. Probably of the Chou dynasty. Diameter, 4½ in. (11·04 cm.).
Eumorfopoulos Collection.

Fig. 2. *YUAN* in opaque jade. Probably of the Chou dynasty. Diameter, 5⅞ in. (15·01 cm.).
Eumorfopoulos Collection.





A SACRIFICIAL VESSEL, for burning aromatic herbs and roots, in the shape of a three-legged toad. Possibly of the Hsia or of the Shang dynasty. Length, 9½ in. (24·06 cm.). Height, 5½ in. (14·07 cm.). Weight, 10 lb. 11 oz.

Pope-Hennessy Collection.



PLATE V

CEREMONIAL AXE in semi-translucent jade, with handle in the shape of a hydra. Han dynasty. Height, $6\frac{1}{8}$ in. (16·04 cm.).

Eumorfopoulos Collection.



PLATE VI

A MARE in black jade. Probably of the T'ang dynasty.
Length, $10\frac{5}{8}$ in. (25·06 cm.).
Raphael Collection.



PLATE VII

A DISH in translucent grey-green jade. T'ang dynasty.
Diameter, 10$\frac{1}{8}$ in. (25·06 cm.).
Alexander Collection.



Fig. 1. VASE in translucent jade with handle. Sung dynasty. Height, $3\frac{5}{8}$ in. (9 cm.).
In the possession of Major-General Sir Neill Malcolm, K.C.B.

Fig. 2. BRUSH POT in bright apple-green jadeite, with silver lights. Possibly of the Yuan dynasty. Height, $3\frac{13}{16}$ in. (9·07 cm.).
Collie Collection.





PLATE IX

ASTRONOMICAL DISC of jade, ash-grey and ivory-white, in colour. Surface slightly convex. Chou dynasty or earlier. Diameter, $5\frac{5}{8}$ in. (14·08 cm.).

Eumorfopoulos Collection.

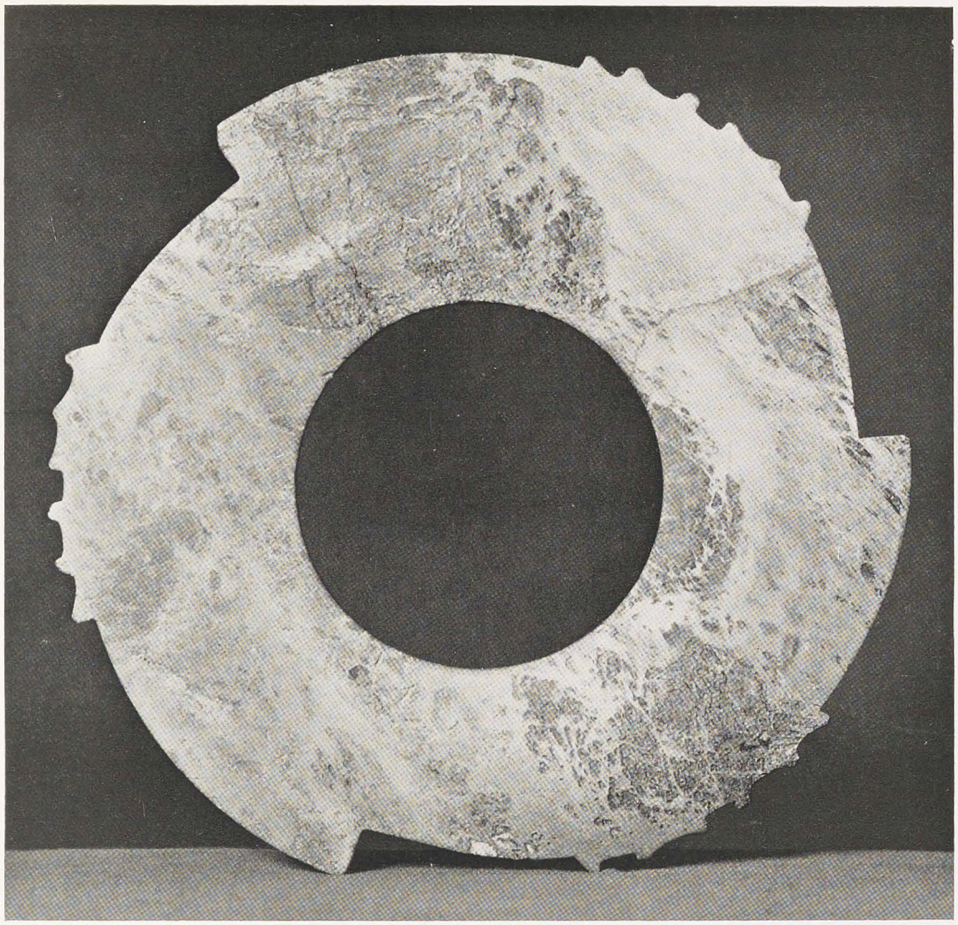




PLATE X

ASTRONOMICAL DISC of translucent pale green jade. Surface flat. Chou dynasty or earlier. Diameter, 6⅛ in. (15·04 cm.).

Eumorfopoulos Collection.

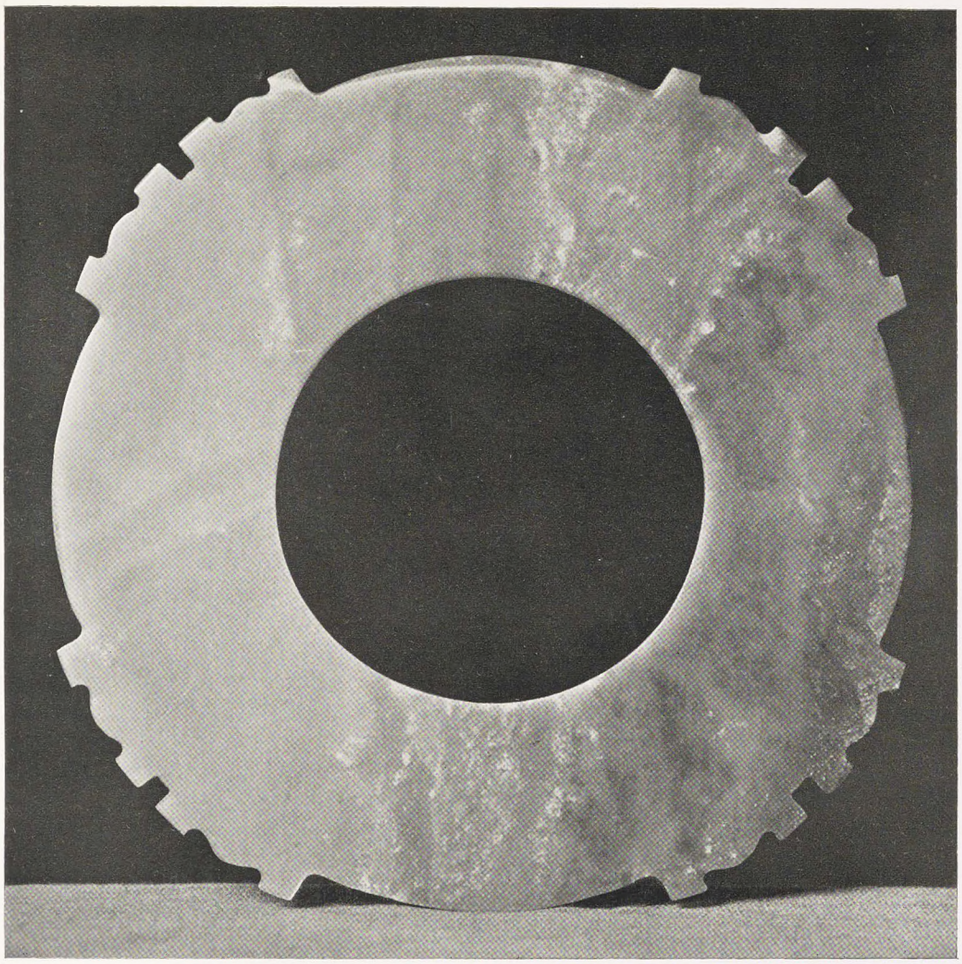




PLATE XI

PRIMITIVE *PI* of opaque jade, brown, black, and greenish grey in colour. Possibly of the Shang dynasty. Diameter, $6\frac{1}{8}$ in. (15·05 cm.).
Winkworth Collection.



PLATE XII

PI in opaque, mottled-brown jade. Probably of the Chou dynasty. Diameter, $5\frac{1}{16}$ (14·08 cm.).
Collie Collection.



PLATE XIII

DECORATED *PI* with hydras emerging from clouds cut in relief. Han dynasty. Diameter, 7⅞ in. (20 cm.).

Pope-Hennessy Collection.



REVERSE SIDE OF *P1* on plate 13, showing band of incised ornament enclosing inner ring of "grain" pattern.

Pope-Hennessy Collection.



Fig. 1. *TS'UNG* in brown jade with strapping deeply cut. Probably of the latter part of the Chou dynasty. Height, 6⅜ in. (16·08 cm.).
Eumorfopoulos Collection.

Fig. 2. *TS'UNG* in moss green jade veined with brown. Bored from both ends and slightly tapering towards the top. Possibly of the Han dynasty. Height, 19 in. (49·02 cm.).
Eumorfopoulos Collection.

Fig. 3. *TS'UNG* in green jade with passages of bistre. All angles rounded. Possibly of the latter part of the Chou dynasty. Height, 7¾ in. (19·08 cm.).
Eumorfopoulos Collection.



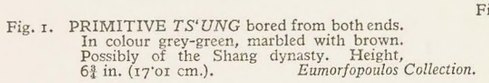


Fig. 1. PRIMITIVE *TS'UNG* bored from both ends. In colour grey-green, marbled with brown. Possibly of the Shang dynasty. Height, 6¾ in. (17·01 cm.). *Eumorfopoulos Collection.*

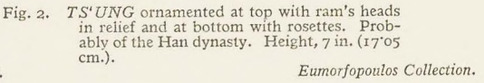
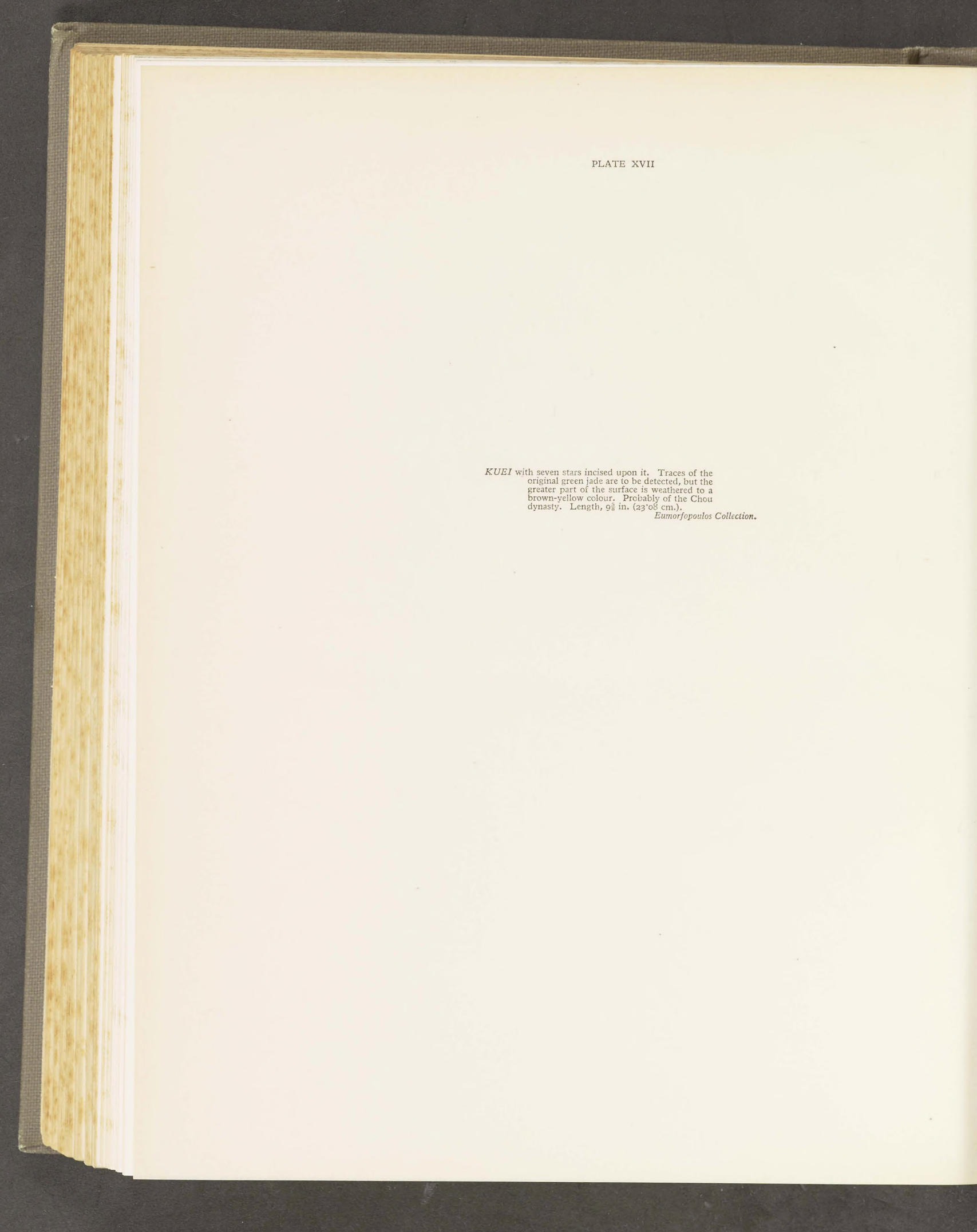


Fig. 2. *TS'UNG* ornamented at top with ram's heads in relief and at bottom with rosettes. Probably of the Han dynasty. Height, 7 in. (17·05 cm.). *Eumorfopoulos Collection.*





KUEI with seven stars incised upon it. Traces of the original green jade are to be detected, but the greater part of the surface is weathered to a brown-yellow colour. Probably of the Chou dynasty. Length, 9⅛ in. (23·08 cm.).

Eumorfopoulos Collection.



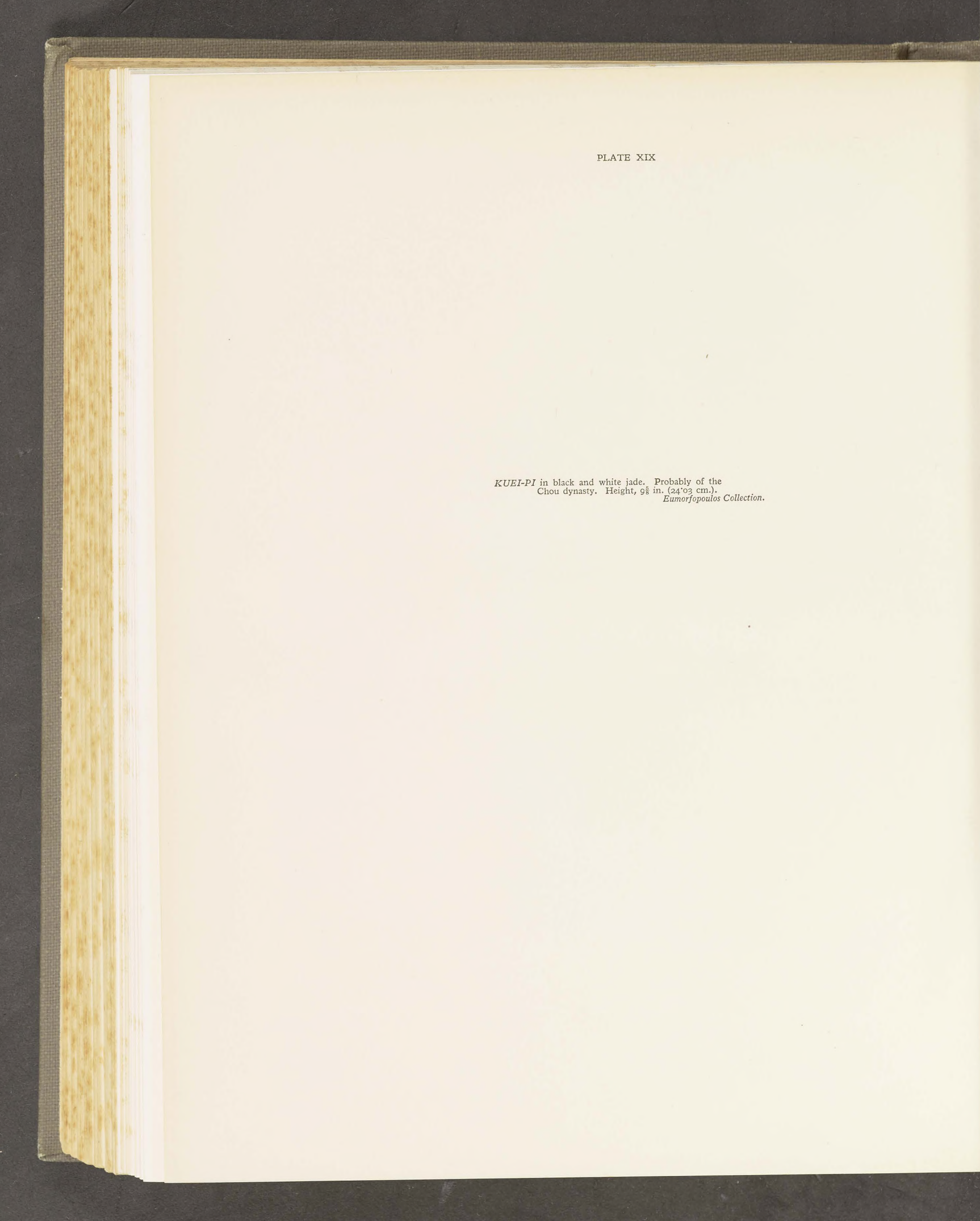
a

KUEI with seven stars and crescent moon incised upon it. A good deal of the original green jade has survived exposure and burial. The reverse side of the *Kuei* is slightly convex. Probably of the Chou dynasty. Length, 11⅛ in. (28·03 cm.).

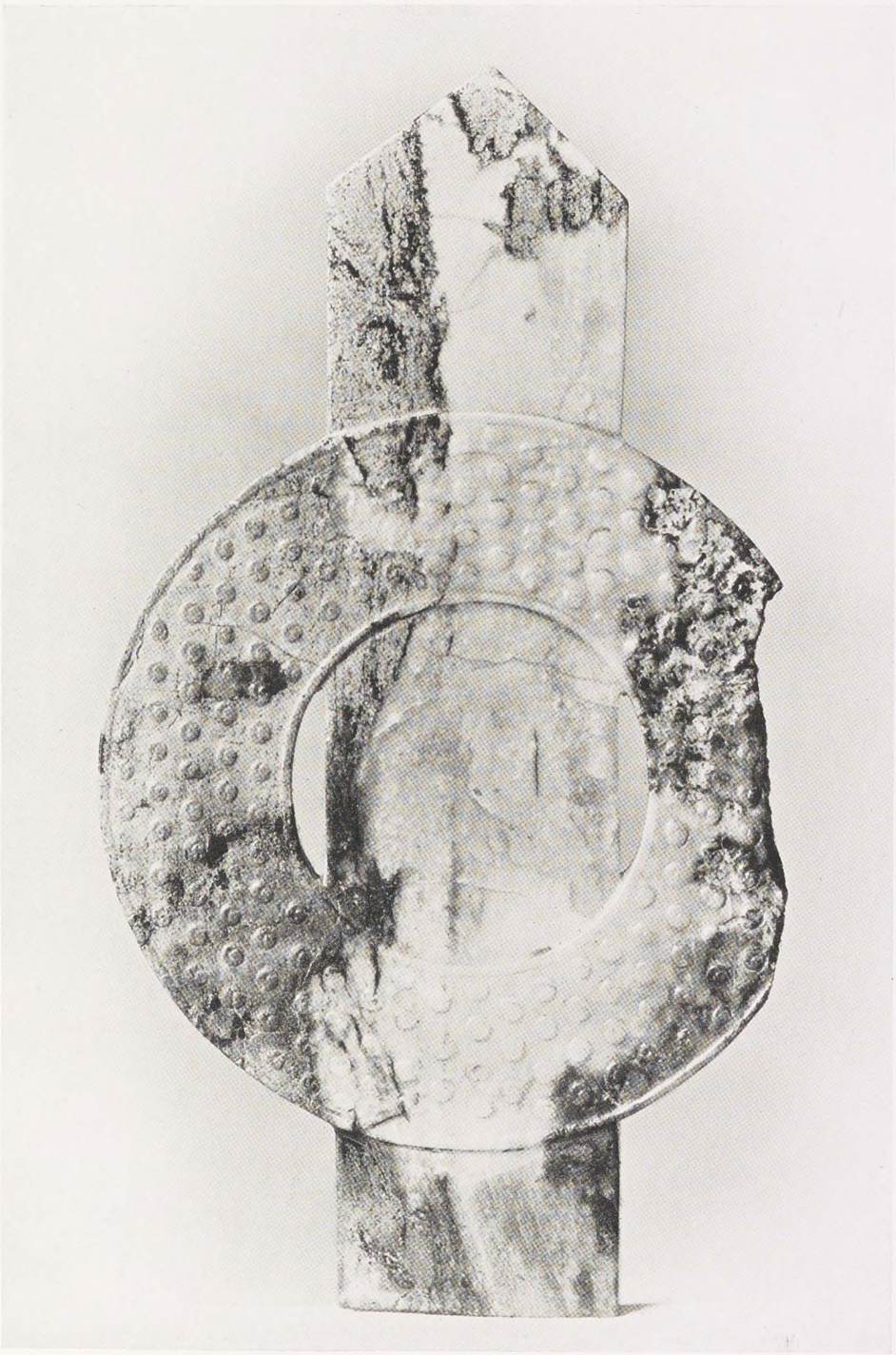
Collie Collection.



PLATE XIX



KUEI-PI in black and white jade. Probably of the Chou dynasty. Height, 9⅝ in. (24·03 cm.).
Eumorfopoulos Collection.



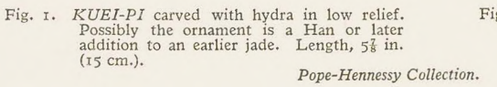


Fig. 1. *KUEI-PI* carved with hydra in low relief. Possibly the ornament is a Han or later addition to an earlier jade. Length, 5⅞ in. (15 cm.).

Pope-Hennessy Collection.

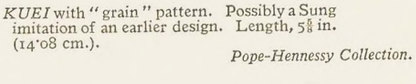


Fig. 2. *KUEI* with "grain" pattern. Possibly a Sung imitation of an earlier design. Length, 5⅝ in. (14·08 cm.).

Pope-Hennessy Collection.

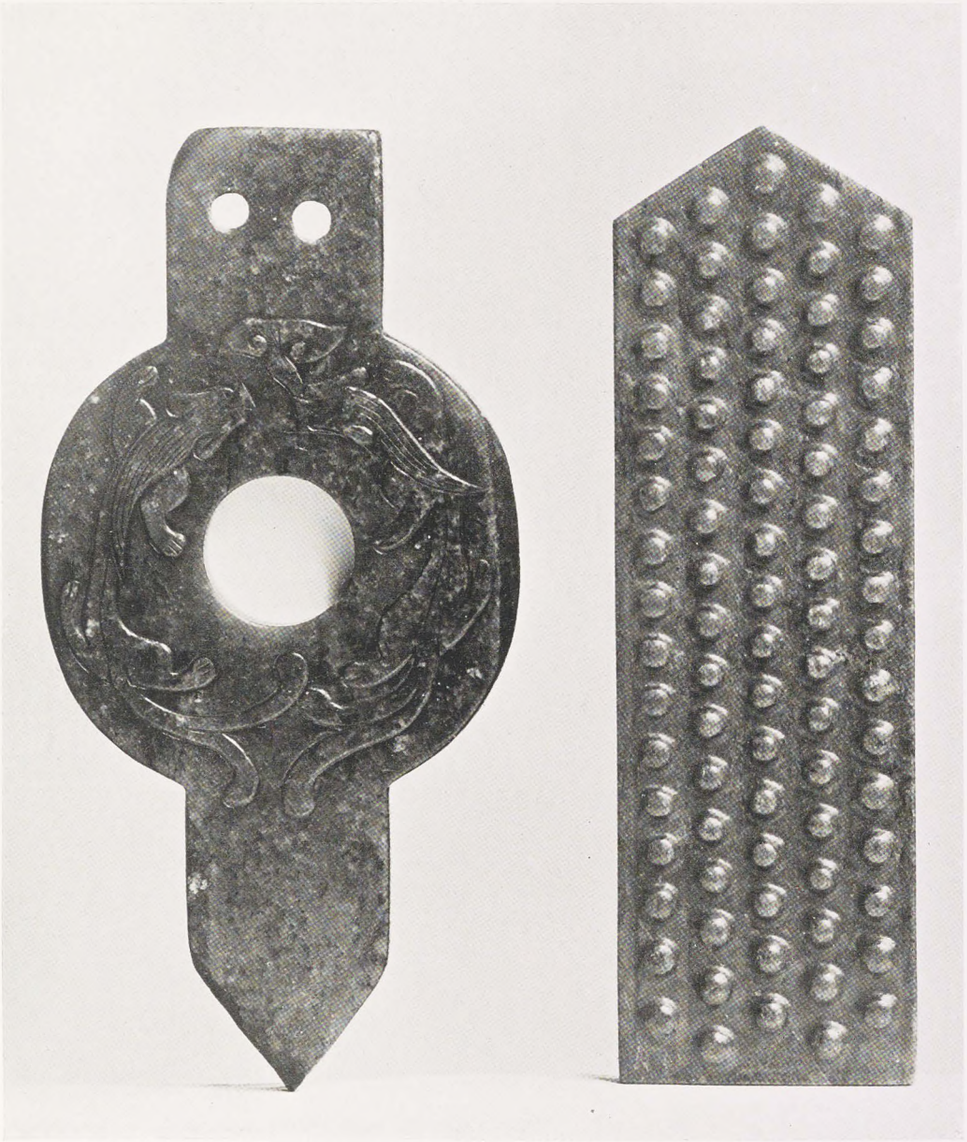


PLATE XXI

Fig. 1. STYLISISED TIGER AMULET in jade with incised decoration. Possibly of the Shang or of the early Chou dynasty. Width, $3\frac{3}{4}$ in. (7 cm.).

Pope-Hennessy Collection.

Fig. 2. TIGER in white jade. Han dynasty. Length, $7\frac{7}{8}$ in. (18·08 cm.).

Gieseler Collection.

Fig. 3. STYLISISED WILD BOAR in green jade. Probably of the Chou dynasty. Length, $4\frac{3}{8}$ in. (11·07 cm.).

Pope-Hennessy Collection.









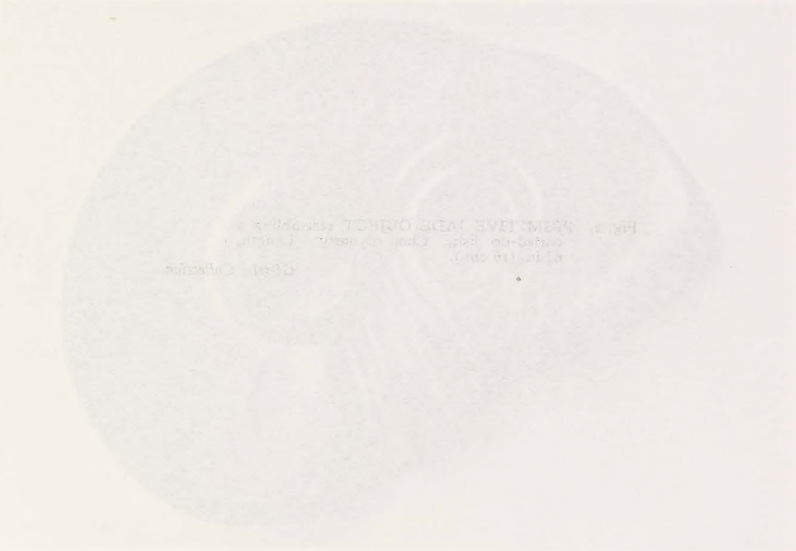


PLATE XXII

Fig. 1. JADE AMULET probably representing a sturgeon. Han dynasty. $4\frac{3}{4}$ in. (12 cm.).
Gieseler Collection.

Fig. 2. PRIMITIVE JADE OBJECT resembling a curled-up fish. Chou dynasty. Length, $6\frac{3}{8}$ in. (16 cm.).
Gieseler Collection.





Fig. 1. HALF DISC in yellow jade. Chou dynasty.
Length, $3\frac{7}{8}$ in. (9·08 cm.).
Eumorfopoulos Collection.

Fig. 2. NOTCHED "DANCE" AXE in greyish white jade. Length, $4\frac{1}{2}$ in. (11·05 cm.).
Eumorfopoulos Collection.

Fig. 3. AXE in bright chestnut-coloured jade. Length, 6 in. (15·03 cm.).
Eumorfopoulos Collection.



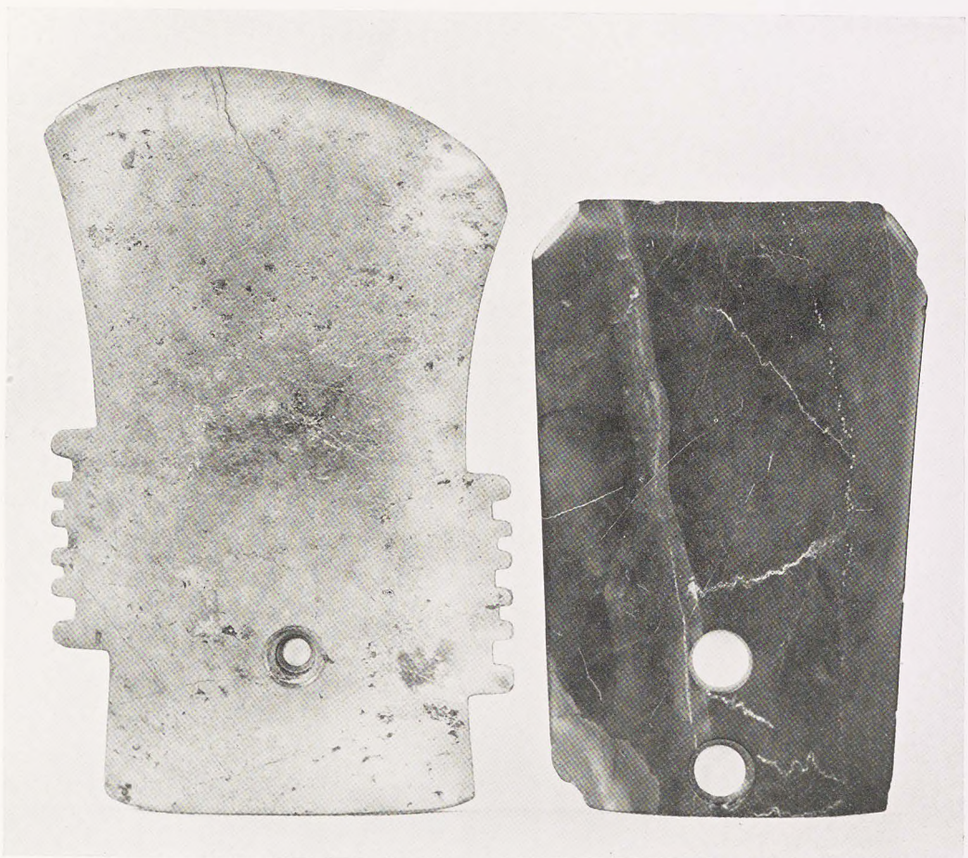


PLATE XXIV

AXE-SHAPED JADE, moss green in colour. Possibly a *chên kuei*. Chou dynasty. Length, 7¾ in. (19·07 cm.).

Eumorfopoulos Collection.



PLATE XXV

Fig. 1. *YEN KUEI* in black jade. Chou dynasty. Length, 13 in. (32·08 cm.).
Eumorfopoulos Collection.

Fig. 2. KNIFE-SHAPED TABLET in brown-green jade freckled with black. Chou dynasty. Length, 18½ in. (51 cm.).
Eumorfopoulos Collection.

Fig. 3. BLACK JADE TABLET flecked with green. Moon and three stars incised upon it. Length 7½ in. (19·03 cm.).
Eumorfopoulos Collection.





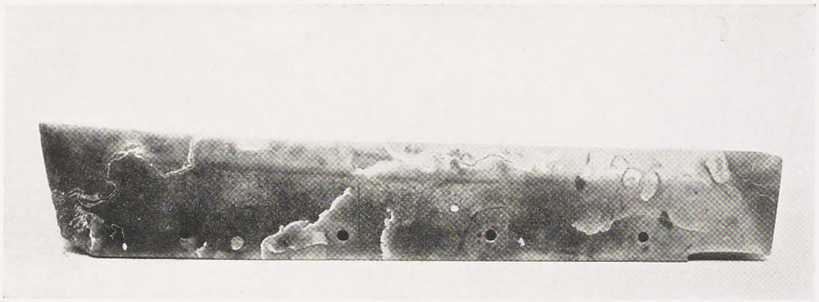
PLATE XXVI

Fig. 1. *TA KUEI* of brownish red jade with area of green at the bevelled edge. This photograph has been so greatly reduced that no idea of the importance of the object can be obtained from this illustration. Chou dynasty. Length, 22½ in.

The Art Institute of Chicago.

Fig. 2. HALBERD in greyish white jade merging into black. Probably of the Chou dynasty. Length, 6¼ in. (15·08 cm.).

Eumorfopoulos Collection.



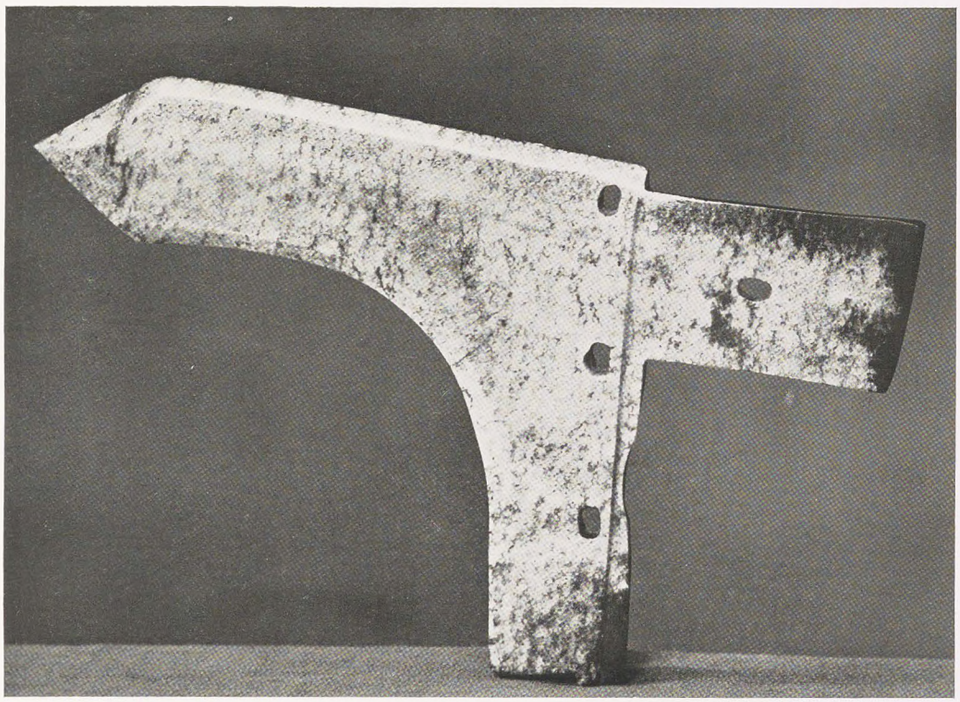
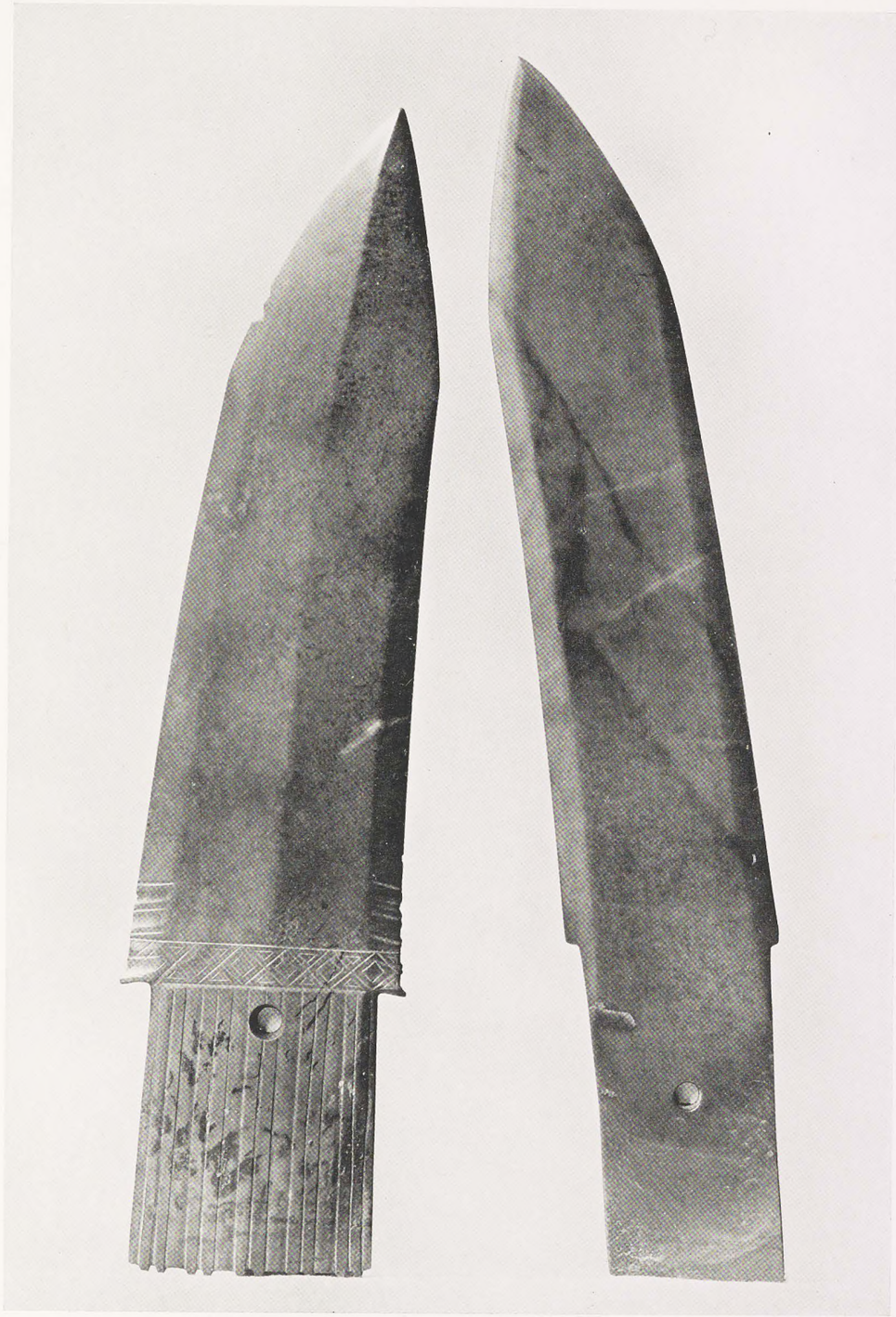


Fig. 1. SACRIFICIAL KNIFE in umber-green jade tinged with madder. Chou dynasty. 13⅜ in. (34·06 cm.).

Eumorfopoulos Collection.

Fig. 2. SACRIFICIAL KNIFE in translucent blue-green jade. Chou dynasty. Length, 14¾ in. (37 cm.).

Eumorfopoulos Collection.



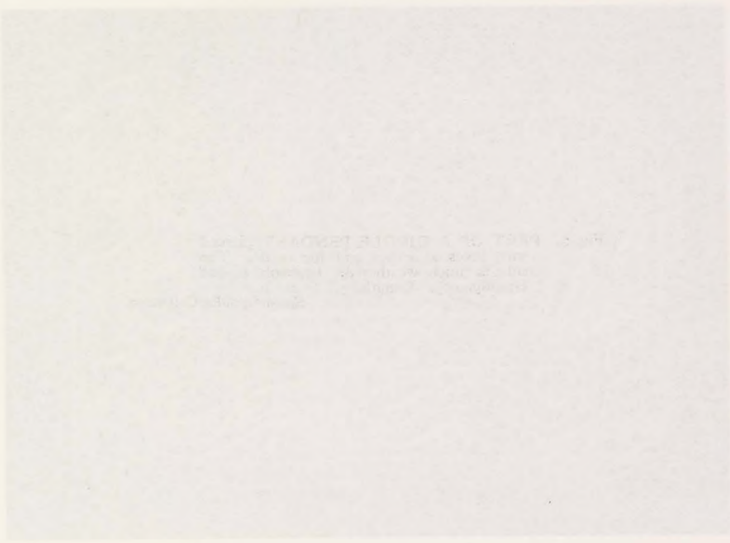
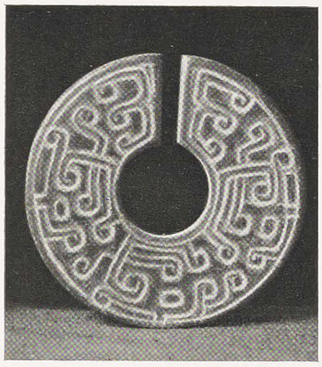


Fig. 1. *KÜEH* with incised decoration. Probably of the Chou dynasty. Diameter, $1\frac{9}{16}$ in. (3·09 cm.).
Eumorfopoulos Collection.

Fig. 2. PART OF A GIRDLE PENDANT pierced with holes at either end for cords. The jade is much weathered. Probably of the Han dynasty. Length, $3\frac{9}{16}$ (9 cm.).
Eumorfopoulos Collection.

Fig. 3. CAP BUTTON (?) pierced with holes at the back for attaching with thread. Diameter, $1\frac{1}{16}$ in. (4·05 cm.).
Eumorfopoulos Collection.

Fig. 4. ANOTHER CAP BUTTON (?) similarly pierced. Diameter, $1\frac{7}{8}$ in. (4·08 cm.).
Eumorfopoulos Collection.



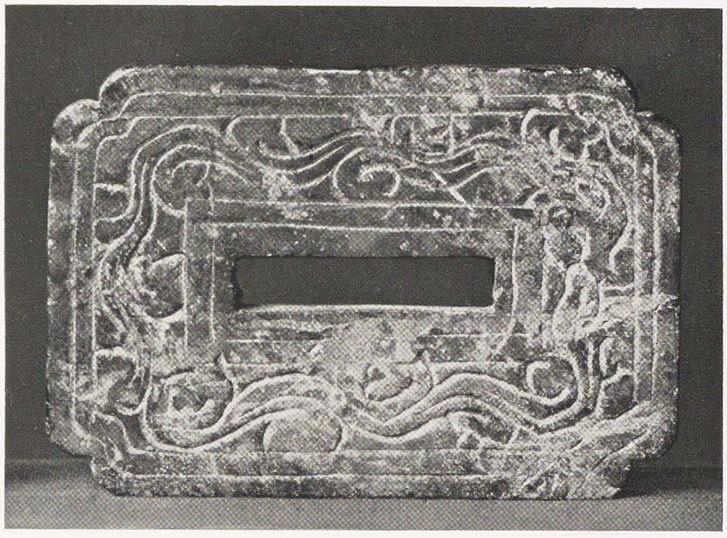






PLATE XXIX

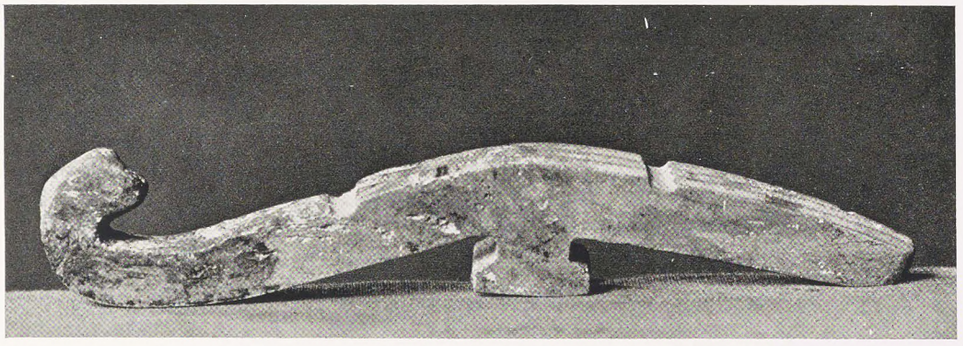
Fig. 1. A GIRDLE JADE, possibly a sword guard, brown in colour. Probably of the Sung dynasty. Length, 2⅜ in. (6·07 cm.).
Yetts Collection.

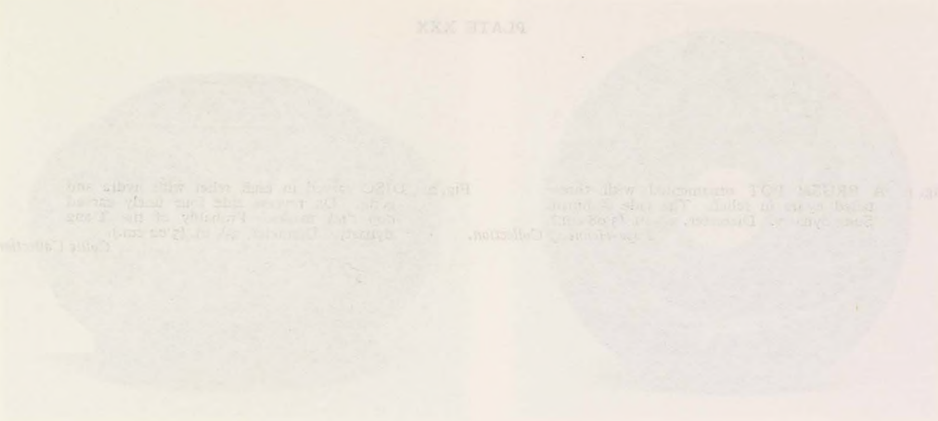
Fig. 2. A SIMILAR JADE, brown-yellow in colour. Probably of the Sung dynasty. Length, 4⅞ in. (12 cm.).
Yetts Collection.

Fig. 3. *JU-I* BUCKLE. Presumably this was originally green in colour; it is now weathered to a chalky bistre tone. Probably of the Chou dynasty. Length, 5⅝ in. (14·01 cm.).
Eumorfopoulos Collection.









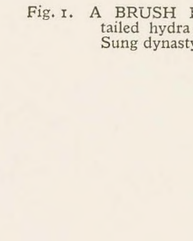


Fig. 1. A BRUSH POT ornamented with three-tailed hydra in relief. The jade is burnt. Sung dynasty. Diameter, $2\frac{5}{8}$ in. (5·08 cm.).
Pope-Hennessy Collection.

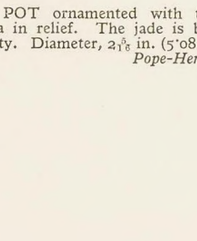


Fig. 2. DISC carved in high relief with hydra and gong. On reverse side four finely carved *t'ao t'ieh* masks. Probably of the T'ang dynasty. Diameter, $2\frac{1}{16}$ in. (5·02 cm.).
Collie Collection.

Fig. 3. DRAGON BUCKLE surmounted by hydra. The jade is burnt and is now rose-madder in colour. T'ang dynasty. Length, $4\frac{1}{2}$ in. (11·04 cm.).
Collie Collection.





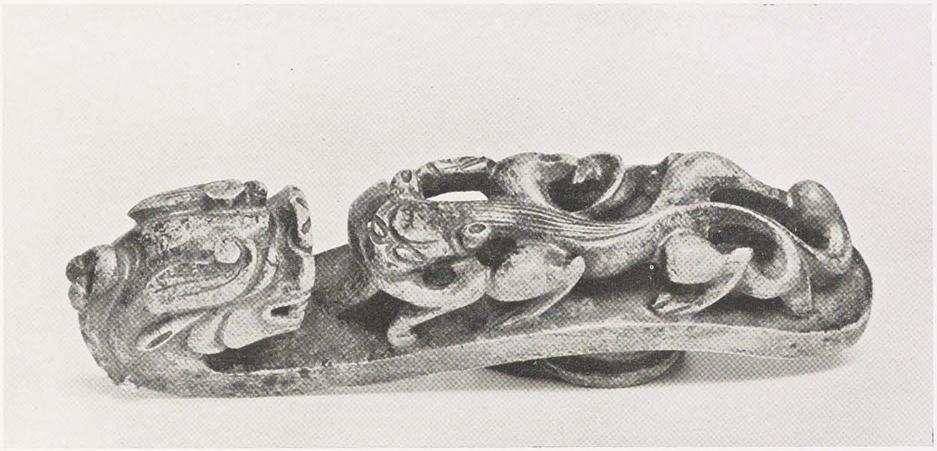


Fig. 1. A TUBE in pale yellow-green jade with slightly contracted waist; decorated with conventional designs. Han dynasty. Height, $2\frac{3}{8}$ in. (6·05 cm.).

Eumorfopoulos Collection.

Fig. 2. JADE OBJECT, commonly known as a "hair ring," made in deep olive-coloured jade. The waist is slightly contracted and the lips flare. Possibly of the Chou dynasty. Height, $1\frac{1}{4}$ in. (3·02 cm.). Diameter, $3\frac{1}{16}$ in. (7·07 cm.).

Eumorfopoulos Collection.

Fig. 3. Section of a JADE TUBE, in colour amber-red. Height, $1\frac{1}{4}$ in. (3·02 cm.). Diameter, $1\frac{7}{8}$ in. (4·08 cm.).

Eumorfopoulos Collection.



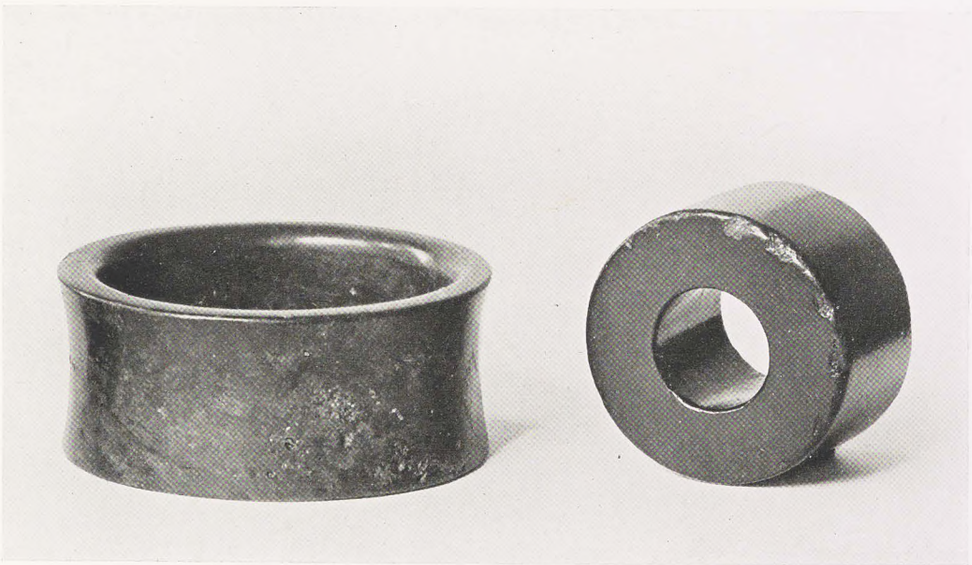


Fig. 1. PRIMITIVE OBJECT OF UNKNOWN USE, with flaring lips on both sides. In colour, brown flecked with orange. Chou dynasty or earlier. Diameter 3¼ in. (8·02 cm.).

Pope-Hennessy Collection.

Fig. 2. FLAT *TS'UNG* of ochre-coloured jade, surrounded by continuous band of ornament. Han dynasty. Diameter, 3¾ in. (9·05 cm.).

Eumorfopoulos Collection.

Fig. 3. FLAT *TS'UNG* with strapping at corners. Chou dynasty. Diameter, 3⅛ in. (8 cm.).

Eumorfopoulos Collection.



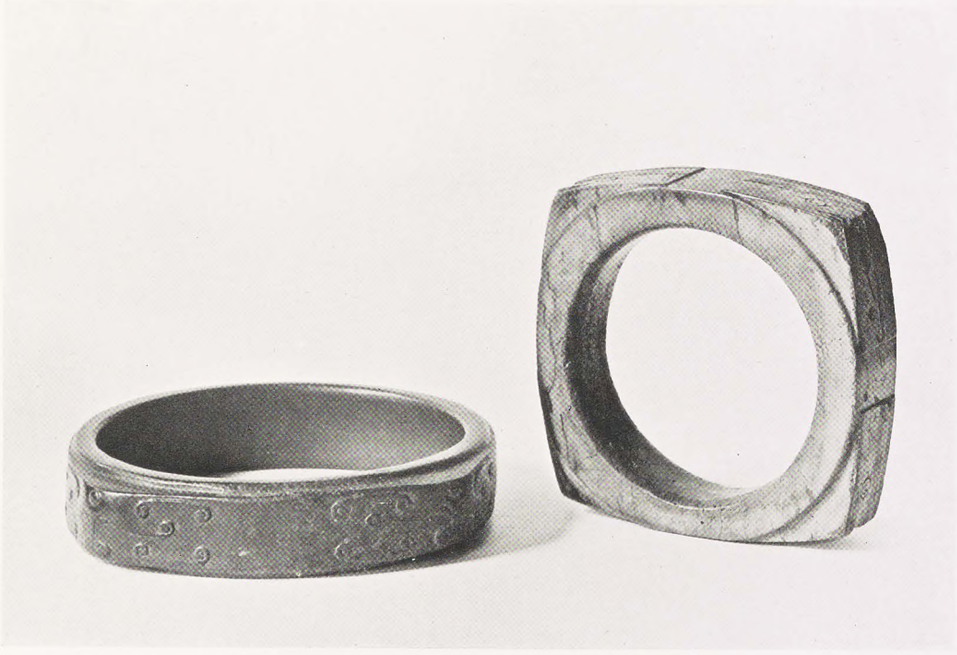


Fig. 1. TWO GIRDLE JADES ornamented with hydra.
Field Museum of Natural History, Chicago.

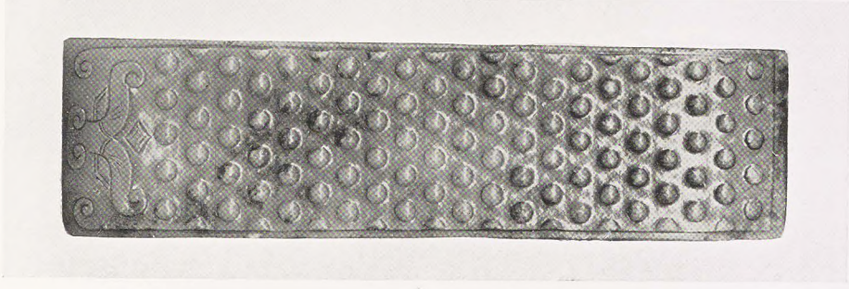
Fig. 2. GIRDLE ORNAMENT in olive-brown jade. T'ang dynasty or later. Length, 3 in. (7·07 cm.).
Collie Collection.

Fig. 3. GIRDLE JADE, possibly sword guard, decorated with "grain" pattern. Length, $4\frac{3}{8}$ in. (11 cm.).
Field Museum of Natural History, Chicago.











HANDLE OF A FLY WHISK in green-brown jade. Probably of the Sung dynasty. Length, 5⅞ in. (14·07 cm.).

Raphael Collection.

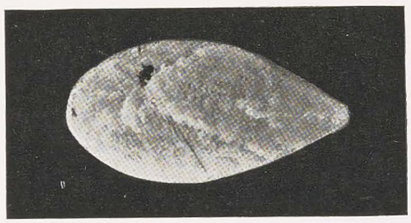


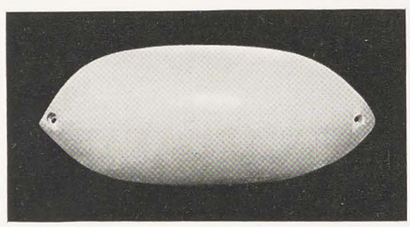
PLATE XXXV

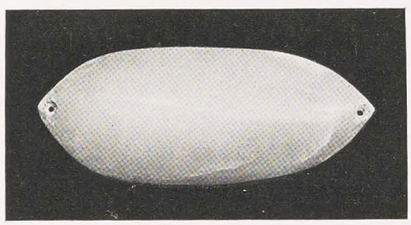
Two pair of EYE JADES (Figs. 1, 2), two LIP JADES (Fig. 3), and one TONGUE JADE (Fig. 4), used in preparing a corpse for burial. Actual size.

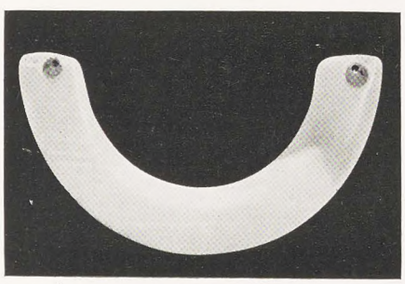
(Fig. 1) *Eumorfopoulos Collection.*
(Figs. 2, 3, 4) *Field Museum of Natural History, Chicago.*

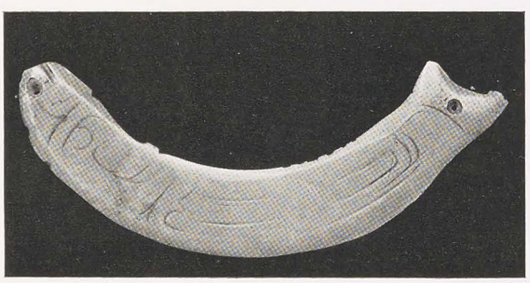












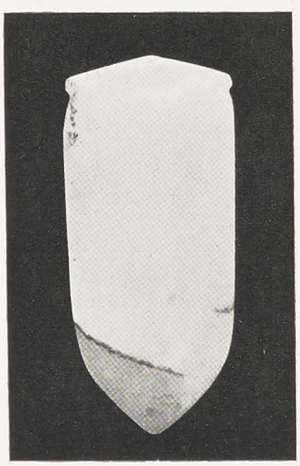


Fig. 1. SEAL with dragon handle; made of fine greyish white jade veined with brown. Probably of the Han dynasty. Height, $2\frac{3}{4}$ in. (7 cm.).

Schiller Collection.

Fig. 2. BLACK JADE WRIST REST. Probably of the Sung dynasty. Length, $4\frac{3}{4}$ in. (12 cm.).

In the possession of Mr. T. H. Green.





Fig. 1. SEAL with handle in the form of a tortoise. Pale green and tan in colour and pierced from side to side for the passage of a cord. Probably of the Han dynasty. Height, $1\frac{5}{8}$ in. (4·02 cm.).

Wethered Collection.

Fig. 2. SEAL with dragon handle in green jade. Probably of the Sung dynasty. Height, $4\frac{1}{8}$ in. (10·08 cm.).

In the possession of Mr. John Love.





FLAT BELL in deep green jade tinctured with brown.
Chou dynasty. Height, 5¾ in. (14·06 cm.).
Eumorfopoulos Collection.



PLATE XXXIX

FINGER DRUM (?) in translucent olive-green jade. Han dynasty or earlier. Height, 4⅜ in. (11·05 cm.).

Eumorfopoulos Collection.



DRAGON BAR in umber and yellow-green jade. Probably of the Han dynasty. Length, 10¾ in. (27·04 cm.).

Yetts Collection.



LIBATION VESSEL in serpentine with dragon spout and *Kuei* handle. Chou dynasty. Height, $5\frac{1}{16}$ in. (13·02 cm.).

Pope-Hennessy Collection.



Fig. 1. CUP finely carved with conventional designs. The jade is burnt. T'ang dynasty or earlier. Height, 3 in. (7·07 cm.).
Collie Collection.

Fig. 2. BOWL with boldly sculptured hydras forming handles. The jade is burnt, but traces of the original green colour are still to be detected. T'ang dynasty. Width, 6 in. (15·02 cm.).
Raphael Collection.





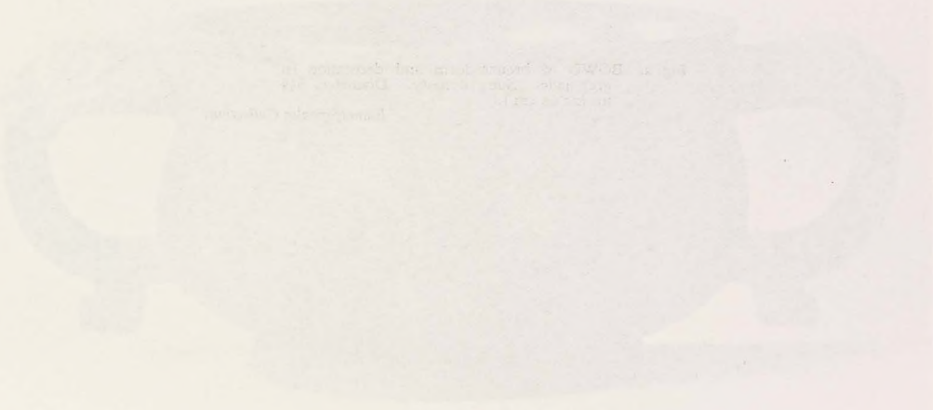


Fig. 1. HEAVY DISH on foot ring. Green-brown in colour and roughened by use or exposure. Sung or Yüan dynasty. Diameter, 8⅝ in. (22·07 cm.).

Eumorfopoulos Collection.

Fig. 2. BOWL of bronze form and decoration in grey jade. Sung dynasty. Diameter, 8⅝ in. (22·04 cm.).

Eumorfopoulos Collection.





LARGE TWO-HANDLED VASE, grey in colour with black striations. Sung dynasty. Height, 12⅛ in. (30·05 cm.).

Raphael Collection.



VASE. Adaptation in jade from a Chou bronze design of animal-bearing vase. Colour grey-green. Height, 6¾ in. (17·08 cm.).

Collie Collection.



BUFFALO in sage-green jade with white flecks. Han dynasty or later. Length, 15¾ in. (39·05 cm.). Weight, 56 lbs.

Raphael Collection.



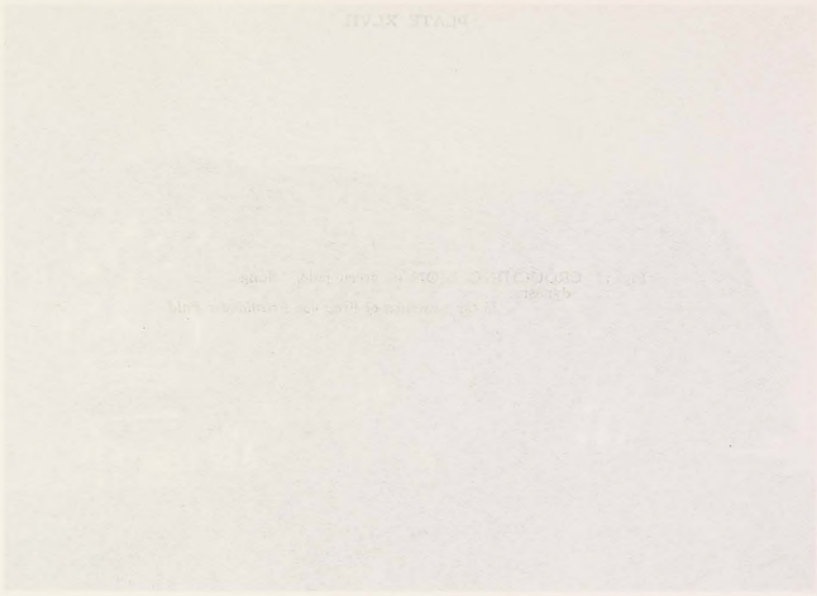
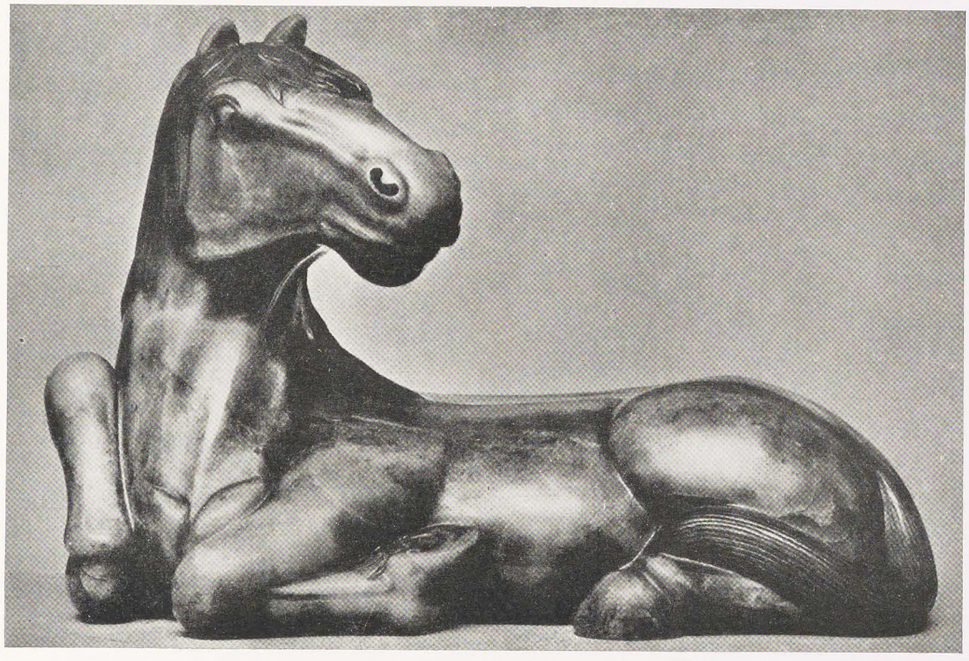


Fig. 1. CROUCHING LION in green jade. Sung dynasty.
In the possession of Frau von Friedländer Fuld.

Fig. 2. HORSE in grey-green jade. Probably of the T'ang dynasty.
In the possession of Viscount Allendale.





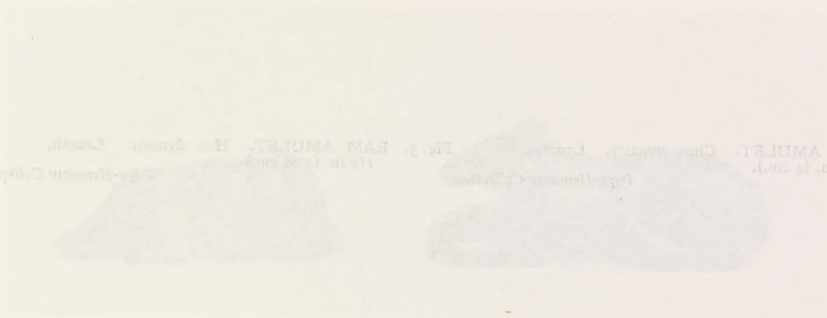




Fig. 1. IBEX in black jade. T'ang dynasty. Length, $2\frac{1}{16}$ in. (5·02 cm.).
Eumorfopoulos Collection.

Fig. 2. RAT AMULET. Chou dynasty. Length, $1\frac{5}{8}$ in. (4 cm.).
Pope-Hennessy Collection.

Fig. 3. RAM AMULET. Han dynasty. Length, $1\frac{1}{16}$ in. (4·09 cm.).
Pope-Hennessy Collection.

Fig. 4. RECUMBENT CAMEL in green and russet jade. Yuan dynasty or later. Length, $3\frac{7}{8}$ in. (9·08 cm.).
Eumorfopoulos Collection.







YOUNG ANIMAL, possibly a sleigh dog puppy, with bird of parrot type on back in yellow-green jade, stained and weathered from exposure. Han dynasty or later. Height, $4\frac{7}{8}$ in. (12·06 cm.).

Rutherston Collection.





Fig. 1. KNOT UNPICKER in grey-green jade. Han dynasty. Length, 2¾ in. (7 cm.).
Pope-Hennessy Collection.

Fig. 2. ARCHER'S RING in white and dark grey jade. Han dynasty. Diameter, 1¼ in. (3·02 cm.).
Pope-Hennessy Collection.

Fig. 3. ARCHER'S RING in white and russet jade incised with hydra. Han dynasty. Diameter, 1 1/16 in. (3 cm.).
Pope-Hennessy Collection.

Fig. 4. Front and back view of BIRD WITH OUTSTRETCHED WINGS. Colour dark brown on back and grey-green on breast. Han dynasty. Width, 2 in. (5·01 cm.).
Pope-Hennessy Collection.



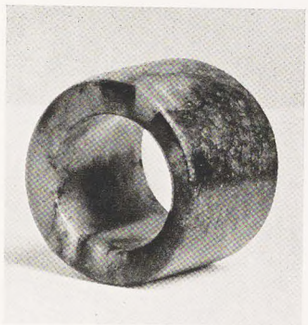






PLATE LI

Fig. 1. *KYLIN* BITING TAIL. T'ang dynasty. Height, 3 in. (7·06 cm.).
Museum of East Asiatic Art, Cologne.

Fig. 2. CHIMERA. Han dynasty. Length, 5½ in. (14·06 cm.).
Field Museum of Natural History, Chicago.





CHIMERA or lion in jade. T'ang dynasty.
Museum of East Asiatic Art, Cologne.



TWO SNAKE-LIKE DRAGONS ornamented with cloud design. The green translucent jade is discoloured by burial. Han dynasty. Length, 6 in. (14·05 cm.).

Raphael Collection.

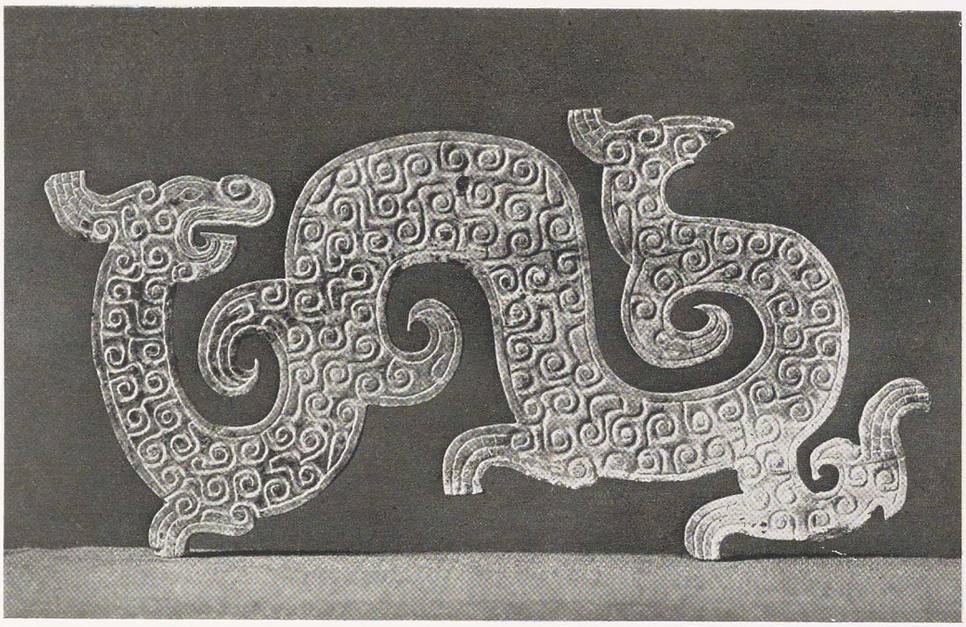




Fig. 1. DRAGON, bearded and horned, standing on conventional waves with head thrown back on pearl. Colour greyish white with passages of black and deep brown. T'ang dynasty. Height, 4½ in. (11·04 cm.).

Eumorfopoulos Collection.

Fig. 2. ORNAMENT of two interlaced dragons both biting at a pearl. T'ang dynasty. Length, 6$\frac{15}{16}$ in. (17·06 cm.).

Eumorfopoulos Collection.





DRAGON RING showing traces of pale green jade, now weathered to ashen grey. Surface slightly convex. T'ang dynasty or earlier. Diameter, $5\frac{5}{8}$ in. (14·02 cm.).

Eumorfopoulos Collection.





PLATE LVI

DOUBLE DRAGON CARVING in the form of a *Küeh*. Green and brown in colour. Sung dynasty or later. Width, 6¾ in. (17·02 cm.).
Eumorfopoulos Collection.



DOUBLE DRAGON CARVING in the form of a *Kūeh*. Olive-brown in colour. Sung dynasty or later. Width, $4\frac{7}{8}$ in. (12·04 cm.).
Eumorfopoulos Collection.



DOUBLE DRAGON CARVING in the form of a *Küeh*. Light green jade with russet matrix. Diameter, 6⅝ in.

The Art Institute of Chicago.



DOUBLE-HEADED DRAGON PENDANT with bar for suspending same. Sung dynasty or later. Width of bar, 4⅛ in. (10·05 cm.). Diameter of pendant, 3¾ in. (9·06 cm.).
Eumorfopoulos Collection.

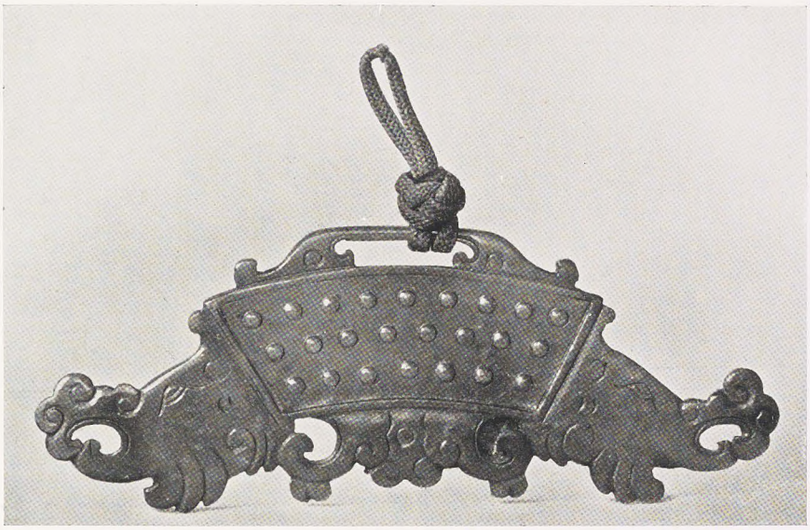




PLATE LX

Fig. 1. CICADA in jade, showing back and front of the insect. The thorax is light brown and yellow, the back dark brown. Han dynasty. Height, $1\frac{7}{8}$ in. (4·08 cm.).

Pope-Hennessy Collection.

Fig. 2. A LARGER CICADA in jade. The thorax is pale green; the back almost black. Han dynasty. Height, $2\frac{3}{8}$ (7·01 cm.).

Pope-Hennessy Collection.









PLATE LXI

Fig. 1. FOUR-LEGGED TOAD in light brown jade. Han dynasty. Length, 1¾ in. (4·04 cm.).

Yetts Collection.

Fig. 2. RING in brown jade bearing six frogs on the outer edge. Probably of the Han dynasty. Diameter, 4 in. (10·02 cm.).

Raphael Collection.





Fig. 1. HIERATIC FIGURE in onion-green jade which has weathered into an almost uniform bistre colour. Height, 6½ in. (16·05 cm.).
Eumorfopoulos Collection.

Fig. 2. SMALL HIERATIC FIGURE in brown and green jade. Height, $1\frac{5}{16}$ in. (4 cm.).
Eumorfopoulos Collection.

Fig. 3. HIERATIC FIGURE terminating in stake. It shows signs of having been grey-green in colour, but is now roughened and changed to buff. Height, $6\frac{1}{16}$ in. (16·09 cm.).
Eumorfopoulos Collection.



Fig. 1. HIERATIC FIGURE. Height, 2¾ in. (6·09 cm.).
Field Museum of Natural History, Chicago.

Fig. 2. FIGURE in grey-green jade. Height, 6⅛ in. (15·03 cm.).
Pope-Hennessy Collection.

Fig. 3. HIERATIC FIGURE. Height, 2¾ in. (6·09 cm.).
Pope-Hennessy Collection.

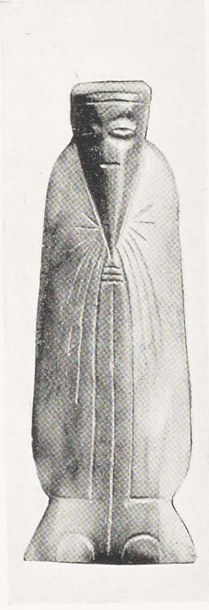






PLATE LXIV

BUDDHA in grey-green jade. Possibly of the Wei Dynasty. Height, 6¾ in. (16·05 cm.).
Pope-Hennessy Collection.



Gemological Institute of America
Library
5345 Armada Drive
Carlsbad, CA 92008
(760) 603-4000

Gemological Institute of America
Library
BK00025 4

Date Due

BRODART Cat. No. 23 233 Printed in U.S.A.